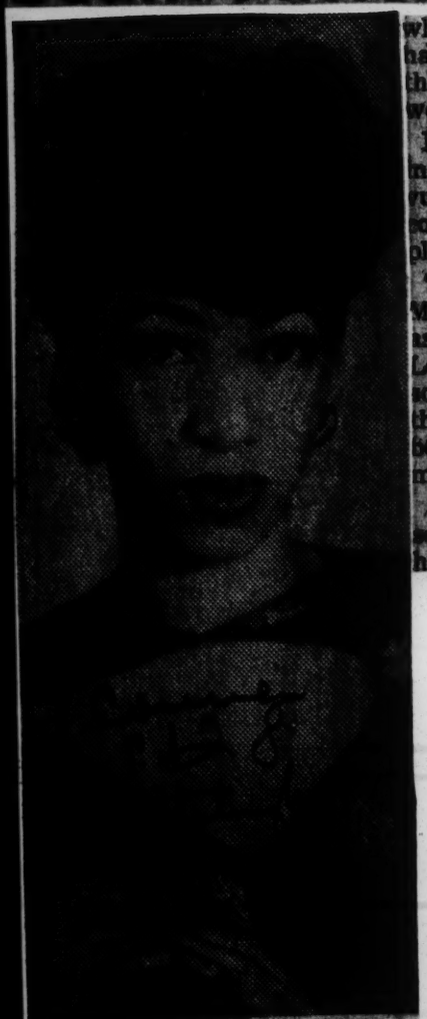
New Orleans Girl Dusts Off Malan

New Orleans-born **Marie Bryant**, the wife of an Indian engineer, is kicking up a lot of dust in London and Johannesburg, South Africa, all because of a song, "Don't Malign Malan." She sings the song in the revue, "High Spirits," at the London Hippodrome. The song, which gets the biggest round of applause of any item in the show, is a direct dig at South Africa's lily-white Prime Minister, **Dr. Daniel F. Malan**, and pokes fun at South Africa's color bar. In the song, Miss Bryant sings:

"Don't malign Malan because he dislikes our tan,
"We know that it's wrong to have a skin that's all brown.
"And wrong to be born on the wrong side of town.
"It is quite right that our filthy old homes be burned down,
"Malan is a wonderful man—Don't malign Malan,
"He's doing the best he can."

'Don't Malign Malan'

Marie's Song Irks South Africa's Boss



MARIE BRYANT
. . . her song is the rage

LONDON, England — Marie Bryant, torch singer, has pierced the thick skin of Prime Minister Daniel F. Malan of South Africa, whose "white supremacist" ideas have been attacked throughout the Democratic and Communist world.

Miss Bryant, currently starring in the Hippodrome's musical revue pokes fun at South Africa's color bar, with international implications.

Title of the song, "Don't Malign Malan," drew the most enthusiastic applause of the number. Londoners love it. Criticized by some of the British press, it has the approval of the Lord Chamberlain's office official Government censor board.

Stories of Miss Bryant's song appear in Ratcliffe's "Behind the Headlines" column.

28 1953

JEAN COSTON

JEAN COSTON
. . . Southern traditions shattered

Plays With Symphony

Jean Coston Thrills Mardi Gras Visitors

NEW ORLEANS—Southern traditions were shattered here Friday night when Jean Coston, noted pianist, thrilled hundreds of music lovers and Mardi Gras guests as she appeared before a non-segregated audience as guest artist with the 85-piece local Philharmonic Symphony Orchestra.

Miss Coston and the orchestra were sponsored in concert by Beecher Memorial Congregational Church.

Critics of the daily press lavished Miss Coston with praise. Said Ed Brooks of the Times-Picayune: "She showed quite a confident piano style, has a firm touch, showed sufficient sensitivity, good schooling and able technique."

Ewing Peteet of the New Orleans Item wrote: "Very considerable musicality was displayed in the timing of many phrases and in the full round tone she drew from the instrument . . ."

* * *

THE CONCERT pianist, a product of Oberlin Conservatory of Music, the Juilliard School of Music and the Chicago Musical College, taught on the music faculties of Lincoln University of Missouri, Howard University and more recently Dillard University of New Orleans. She now maintains several piano studios here and does special coaching in other areas of music.

She has appeared in many concerts over the nation. Among them were the national artists series conducted by Delta Sigma Theta Sorority in New York and Cleveland.

SOUTHERN TRADITIONS were shattered in New Orleans last week when Miss Jean Coston, noted pianist appeared in concert with the 85-piece New Orleans Philharmonic Symphony orchestra before a non-segregated audience.

Negro Pianist Solos With New Orleans Symphony Orchestra

NEW ORLEANS — Jean Coston Maloney, concert pianist, was guest soloist with the New Orleans Philharmonic Symphony orchestra in a recent concert at Booker T. Washington Auditori

Mrs. Maloney, a gradu Oberlin Conservatory of Mu so studied at the Juilliard of Music and the Chicago M college. She is a former member of the music faculty at Dillard university.

The selection played by Mrs. Maloney was the first movement of the Tschaikowsky Piano Concerto. Included also on the program were excerpts from Dvorak's "New World" Symphony, Rimsky Korsakoff's "Scherazade," Ippolitow—Ivanow's "Caucasian Sketches," Rossini's "Barber of Seville" overture, ballet music from Massanet's "Le Cid" and Sousa's stirring march, "Stars and Stripes Forever." Pierre Henrotte, assistant conductor, ascended in the podium to conduct the orchestra for the concert.

This presentation, sponsored by the Beecher Memorial Congregation church, marked the first appearance of a Negro as soloist with the orchestra in a concert of this sort.

Jean Coston, Pianist, in Concert With New Orleans Philharmonic Ork

NEW ORLEANS, La. — (ANP) — Miss Jean Coston, noted pianist, received praises from local critics last week when she appeared in a concert with the 85-piece New Orleans Philharmonic Symphony orchestra before a non-segregated audience.

The Indianapolis-born, Oberlin college educated Miss Coston was heard in a full concert at Booker T. Washington auditorium here. The occasion marked the first time that a known Negro had been featured with the local symphony orchestra. One of Miss Coston's scores was the first movement of Tschaikowsky's B flat minor piano concerto.

Beacher Memorial Congregational church, the Rev. Robert D. Sherard pastor, sponsored the concert.

Besides her training at Oberlin, the slim, attractive Miss Coston studied at the Juilliard School of Music, New York and the Chicago Musical college.

She has taught on the music faculties of Lincoln university, Jefferson City, Mo.; Howard university, Washington, and Dillard university, New Orleans. At present she has several piano studios here.

She has appeared in many concerts over the nation. Among them were the national artists series conducted by Delta Sigma Theta sorority in New York and Cleveland.

Prior to her concert here, the Times-Picayune carried a picture of Miss Coston. This reportedly was the first time the picture of a Negro woman had ever appeared in the century old newspaper.

The morning after the concert, Ed Brooks, music critic of the Times-Picayune, praised the youthful pianist. Among other things, he said:

"She showed a quite confident piano style, has a firm touch, showed sufficient sensitivity, good schooling and able technique".

When Miss Coston took a bow during the intermission, she received an exceptional ovation. It is hoped that her reception here will mean that other Negroes will be presented in concerts with the orchestra in the future.

28 1953

FRANK DAVIS

Davis cuts first disc with Waring

NEW YORK (ANP)—The first record release featuring Frank Davis, colored bass - baritone with Fred Waring and his Pennsylvanians, is scheduled for distribution on Nov. 16.

"God's Trombones" by James Weldon Johnson will be coupled with five spirituals on Decca album DL 8[illegible].

Louisiana Native

A native of Louisiana and a veteran of World War Two, Mr. Davis is a former student of Xavier university. He was invited to be a guest soloist on Fred Waring's "Variety Showcase" featured on the Fred Waring television show last season, and Waring liked his voice so much that he invited Mr. Davis to join his Pennsylvanians as a regular performer.

Mr. Davis has been a featured singer on the Fred Waring TV shows and on concert tours since September, 1952. Earlier this year, when the Pennsylvanians were on a transcontinental concert tour, Davis was awarded the keys to the city in his native New Orleans—becoming the second member of his race ever to be so honored.

SEEK RECITAL SUPPORT

BROOKLYN, N.Y. — Support for the recital of young pianist Samuel Dilworth on Nov. 22 at Carl Fischer hall, is being sought by a neighborhood group, the Dilworth Sponsors.

28 1953

De Paur Infantry Chorus

Crowded Boston Symphony Hall hears De Paur Chorus

BOSTON, Mass.—An enthusiastic audience of both races filled Symphony Hall to hear the famous De Paur Infantry Chorus last week.

Under the direction of Capt. Leonard dePaur, the group was making its [illegible] appearance here. The concert was sponsored by the Women's Service Club, Mrs. Harriett Hall, president.

In the first group were four short melodies from the Middle Ages, arranged by Ivan Langstroth; also Brahm's Wiegenlied. Greig's Ich liebe dich and the first Boston performance of Ulysses Kay's "Triumvirate; Suite for Male Voices."

The second group, the most intense part of the program, presented works of a religious nature, including Mozart's Ave Verum, Morton's Psalm 150, Gounod's Ave Maria and "God is With Us," from the Russian liturgy.

Following part three, the audience remained in their seats and the chorus sang several encores, many requests from former concerts given here. In the last group, songs included Latin-American folksongs, the Creole tunes, spirituals and World War II songs which more than delighted the audience.

Soloists were Luther Saxon, Grady Menefield, William Steward, tenors; James Young, George Marshall, baritones and Elijah Hodges, basso.

NOTED SOPRANO AFTER LA SCALA PERFORMANCE — Miss Mattiwilda Dobbs of Atlanta is shown with Italy's Mario Petri after her performance as Elvira, wife of Sultan Mustafa, in Rossini's "Italians In Algiers" in La Scala opera house, Milan. She was the first Negro to ever appear on the stage of the famous La Scala. Petri sang the Sultan's role in the opera.

ment. . .also she to a marked extent has the young joy of the song within herself. What a technique! A wonderful intonation, a large dynamic span, and the firm and sure way in which she controls her voice.

From one end to the other the program and its rendering was a proof of musical culture, hard work, and born artistic gift. In the course of the concert there was not one number that one would not like to hear again. But that was also the only sad thing about the concert. . .in addition to the half-filled house. Those who were present applauded enthusiastically, because they were grateful. — Hans Jorgen Hurum.

Mattiwilda Dobbs scores in Sweden

STOCKHOLM, Sweden — Mattiwilda Dobbs, American coloratura soprano, received wide acclaim on her appearance here at the Royal Gardens.

Miss Dobbs took part in Stockholm's 700th anniversary, which included a musical festival.

Her portion of the recital included a program of spirituals, classical numbers and selections from George Gershwin's "Porgy and Bess."

Also appearing were Louise Parker, American singer, who performed at the Skansen museum.

Mattiwilda Dobbs Hits In Norway

OSLO, Norway — Once a year we need something to refresh us. Most vocalists go through the tread-mill, and after some time with worn-out programs and conventional rendering, many people doubt whether the so-called song evenings form a part of the living musical life. Then Mattiwilda Dobbs comes along and tells us that song can be the very essence of music.

Mattiwilda Dobbs at first astonished us with the lust she made of her bright soprano. But it was found to be just as natural as the vibrations of the string musicians. Her wonderful voice reminds you of the sound from a good violin, because it not only contains light, but also a strange warm and deep sound. She also treats her voice like an instru-

Haven't Cooked My Husband A Meal Since We've Been Married'—Mattiwilda Dobbs

By OLLIE STEWART

PARIS — Opera and concert singer Mattiwilda Dobbs, who has this year been successful in capturing the musical capitals of France, Italy and the Scandanavian countries, in addition to getting a husband, has not been so successful in another matter that is close to her heart.

She hasn't been able to cook her Spanish husband a meal since they were married in April 4. And she isn't exactly happy about the situation.

Loves To Cook

In an exclusive AFRO interview this week, Mattiwilda (in private life Mrs. Luis Rodriguez) told the writer: "I love to cook, but we've been living in hotels and pensions in various [illegible] ever since we got married. In the fall we hope to get an apartment; perhaps in Paris, since we both love Paris. But my husband frequently suffers from an ailment that requires a special diet. He needs special foods and I haven't been able to fix them for him."

Miss Dobbs, who will keep her maiden name for professional purposes, was en route to Belgium for a series of concerts, then over to England where she will be singing in summer opera through the month of July.

She came to Paris fresh from a successful tour of Scandanavia. She gave concerts in Oslo, Norway; Helsinki, Finland; Stockholm, Sweden, and Copenhagen, Denmark. In England she will sing at Glydeboure, not far from London.

Speaks No English

When asked about a honeymoon, the very busy lyric and coloratura soprano explained that after her marriage in Genoa she and her husband left immediately for Scandanavia. "We worked and honeymooned at the same time. My husband writes for the Spanish radio, and they like for him to travel. That way he always has fresh material, and it works out very well for us since I too have to travel."

Luis doesn't speak English, but Mattiwilda speaks Spanish. In addition, both of them speak French and Italian. So, between them, they have four languages to play with. But Spanish is the one they use almost all the time.

Mattiwilda said that they had been planning for two years to get married. They decided not long after she met Luis here in Paris, while both were students. When she was in the States last year, she got the consent and blessings of her parents, Mr. and Mrs. John W. Dobbs, of Atlanta, Ga., and after that it was just a question of time.

America Next Year

Getting married in Paris is very difficult for two foreigners, so they decided on Italy, which has a waiting period of only two days after the license has been bought. But even this short period was waived because of Mattiwilda's tremendous popularity in Italy.

Looking very well and happy as we chatted, Miss Dobbs stated that she and her husband definitely plan to live in Europe but said that they expect to be in the States next year.

"Sol Hurok is my American manager," she explained, "and he has already informed me that an American tour is being arranged."

To Continue Study

In her leisure time the new Mrs. Rodriguez likes nothing better than going to the movies. Dancing doesn't interest her much. Next to movies, she gets a lot of pleasure out of cafe-sitting (in Paris) at sidewalk tables.

She plans to continue studying, she said, and hopes to be lucky enough to get an apartment in Paris when she finishes her summer in England.

"Paris is centrally located, and we need a place where we can leave things and pick up things. And as I said before, I won't be happy until we have a home—and I can do some cooking."

MATTIWILDA DOBBS will be on hand to take care of the lovers of long hair music when she is presented in concert for the Coronation guests from all parts of the world. Miss Dobbs is a former American who received her start in Atlanta, Ga.

Mattiwilda Dobbs. All Set For London Opera

By EDWARD SCOBIE

LONDON — Twenty-seven year-old Mattiwilda Dobbs of Atlanta has been chosen to sing the exceedingly difficult part of Zerbinetta in Strauss' "Ariadne auf Naxos" at Glyndebourne in Sussex this summer.

Described as the outstanding coloratura of her generation she gave her first London recital in January, and Sunday she made a successful debut on British TV. Prior to that she sang at La Scala, Milan, —her part was Elvira in Rossini's "The Italian Girl in Algiers."

It was a John-Hay Whitney Fellowship which took her to Europe in 1950 for further studies. In Paris her tutor was Pierre Bernac; then she completed a special course in Madrid with Lola Rodriguez Arajon.

In 1951, she began to give concerts, and during the autumn of that year she was awarded First Prize in a Geneva Competition. In the summer of '52 she appeared in the Holland Festival in the title part of "Le Rossignol."

After her season at Glyndebourne she will tour Switzerland, France, Holland and Scandinavia.

Already Mattiwilda's success seems assured for critics and singers alike have called her recording of Bizet's "Pearlfishers" "the finest of the season."

Ga. Girl Scores Abroad

MATTIWILDA DOBBS, soprano, in the costume she wore as Zerbinetta in Richard Strauss' opera, "Ariadne Auf Naxos," which was presented in South England recently by the famous Glyndebourne Opera Company of Britian. Miss Dobbs is now in Spain with Lola Rodriguez, her former teacher. She hails from Atlanta

American Negro Soprano Gets Glyndebourne Lead

By Reuters.

LONDON, Jan. 23—Mattiwilda Dobbs, American Negro coloratura soprano who recently started her operatic career, will sing the lead in a Strauss opera next summer at Glyndebourne, Britain's most fashionable music festival.

She was heard recently by the Earl of Harewood, who publishes a magazine devoted to opera. He described her as "the outstanding coloratura of her generation" and added that she had a "tenderly beautiful voice."

Miss Dobbs, 27 years old, was born in Atlanta, Ga., and studied music in New York. Lord Harewood heard her in a concert in the Netherlands soon after she came to Europe.

During June and July, the program at the Glyndebourne Festival will consist of Strauss' "Ariadne auf Naxos." Miss Dobbs will sing the lead role of Zerbinetta.

Mattiwilda Dobbs Is Rising Upward

MILAN, Italy (ANP)—The 25-year-old Mattiwilda Dobbs is still rising in her more recent surge to immortality. Last week the Atlanta soprano walked on the stage of the La Scala Opera House, making her first appearance on an operatic stage.

Mattiwilda in Brussels

BRUSSELS, Belgium — Mattiwilda Dobbs, noted American singer from Atlanta, Ga., appeared in concert here Wednesday.

Was This A Warm up For The Metropolitan?

Mattiwilda Dobbs, right, is shown as she portrayed the feature role of Elvira in Rossini's "Italian Lady in Algiers" at La Scala in Milan, Italy. Critics were enthusiastic. Pictured with her at left is Giulietta Simionato and Mario Petri. Manager Sol Hurok envisions Miss Dobbs as the first colored Metropolitan Opera star next season. (AFRO Photo by Piccagliami)

Negro Soprano Weds Spaniard

GENOA, Italy, April 4 (AP)—Mattiwilda Dobbs, 25-year-old Negro soprano from Atlanta, Ga., was married here today to Spanish journalist Don Louis Rodriguez Garcia de la Piedra, 30, of Ledesma, Spain.

She was the first Negro to sing in the famed La Scala Opera House of Milan on March 4. She currently is singing the queen's role in Mozart's Magic Flute at the San Carlo Municipal Opera House here.

She had planned to be married in Paris but the wedding was performed here after they obtained special permission. Don Louis is tall, moustached and a Catholic. Miss Dobbs, a Protestant, said she would embrace the Catholic faith soon.

They met two years ago in Spain. Don Louis is a radio broadcaster and correspondent for a radio journal.

Married. Mattiwilda Dobbs, 27, coloratura soprano of Atlanta, Ga., who last month became the first Negro ever to win a principal role at La Scala opera house (TIME, March 16); and Luis Rodriguez Garcia de la Piedra, 30, Spanish journalist; in Genoa, Italy.

SOPRANO IN 'LA SCALA' ROLE.—Miss Mattiwilda Dobbs, 25-year-old soprano from Atlanta, Ga., is shown here in the costume she wore when she appeared at the famous La Scala Opera House in Milan, Italy, in the role of Elvira in Rossini's opera, "Italians in Algiers" on March 4. She was the first Negro singer ever to appear on the La Scala stage.—World Wide Photos.

Atlanta to La Scala

The house lights dimmed on La Scala's gilt and maroon, and the packed audience sat back to size up an unprecedented debutante: Coloratura Soprano Mattiwilda Dobbs, 27, of Atlanta, Ga., the first Negro ever to win a principal role at La Scala.

The curtain parted on Rossini's frisky operatic romp, *An Italian Lady in Algiers,* and the crowd saw Coloratura Dobbs, cast as the dusky charmer Elvira, in stage center, surrounded by sumptuously costumed Algerian nobles. Her part had no arias, but her bright, sure voice led sweetly and gracefully a series of swiftly paced quartets, quintets and sextets. When it was all over she got a round of warm-hearted applause that was echoed next day by the press.

Mattiwilda was born the fifth of six daughters of John W. Dobbs, an Atlanta railway mail clerk who is also a vice-chairman of Georgia's Republican State Central Committee. Her name was concocted from those of her maternal grandmother (Mattie Wilda), and she sees no reason to change it: "People usually remember it." She sang solos in Atlanta's First Congregational Church as a youngster, went from that to music studies at Atlanta's Spelman College. In 1946 she shipped off to Manhattan to study voice, but prudently supplemented her musical training with teaching credits, took a master's degree in Spanish at Columbia's Teachers College.

Three years ago her voice won her a $3,000 John Hay Whitney fellowship, and she went for advanced study in Paris. Then came a first prize in Geneva's 1951 International Music Competition (other noted winners: the Metropolitan's Nell Rankin and Victoria de los Angeles). Finally, in Holland, she sang the lead in Stravinsky's *Nightingale,* and the British magazine *Opera* flatly called her "the outstanding coloratura of her generation."

With her sure voice and mounting experience, Soprano Dobbs is ready for almost any coloratura role that may come her way. Most of the eight she already knows (*e.g.,* Gilda in *Rigoletto;* Olympia in *Tales of Hoffmann*) call for light-skinned singers, but she has no objection to wearing light make-up. "If white singers make up to play Aïda or Otello," she says, "why shouldn't Negroes be able to make up for roles like Lucia di Lammermoor?"

"I never believe anything until it happens," says Mattiwilda Dobbs. But she is already scheduled to sing the big coloratura role in Strauss's *Ariadne auf Naxos* at the Glyndebourne Festival next summer. Her records of Mozart's *Zaide* (Polymusic) and Bizet's *Pearl Fishers* (Renaissance) are winning top notices. Impresario Sol Hurok, who is bringing her back to the U.S. next season, has his eye fixed on the Metropolitan for Mattiwilda.

Publifoto

COLORATURA DOBBS
In stage center, a debutante.

Spaniard's Wife—Mattiwilda Dobbs, 25, erstwhile Atlanta soprano, and now the gem of the LaScala Opera Company in Italy, is now Mrs. Don Louis Rodriguez Garcia de la Piedra as the result of her marriage to a 35-year-old Spanish journalist from Ledesma, Spain. Mrs. de la Piedra will embrace the Catholic faith of her husband. Her father is the Grand Master of Georgia's Masons.

Marion Downs Thrills Chicago Music-Lovers

CHICAGO — Lyric soprano Marion Jackson Downs sang to a capacity audience, Sunday, May 24, in the St. James Methodist auditorium at 46th and Ellis ave.

Miss Downs offered a program of songs and arias that were well chosen and displayed her pleasing and crystal pure soprano voice to excellent advantage.

The works from Handel, Strauss, art songs from contemporary Italian composers and an assortment of spirituals, aroused the hearers to a high peak of enthusiasm.

Native of Baltimore

In this latter group appeared compositions of Baltimore's Thomas Kerr, William Grant Still, Edward Boatner, Hall Johnson and the ever beautiful lullaby "Summertime," from "Porgy and Bess" by Gershwin.

Accompanied by John Wustman, the soprano revealed an extra-ordinary command of the languages, and there was an underlying sensitivity about the text of these songs that made her work all the more communicative to the public.

Following the spirituals she sang an old arrangement of "Amen" with the audience enthusiastically joining in the refrain.

The concert was under the auspices of the St. Mark church, and given as a benefit for the building fund.

Miss Downs, a native of Baltimore, Md., has studied at Juilliard, Columbia and more recently in Milan, Italy, on a Fulbright fellowship.

28 1953

JAMES HALL

CONCERTS, RECITALS TODAY

PROGRAM OF MUSIC BY GERSHWIN, SESSIONS AND COPLAND, Brooklyn Museum, 2 P. M. Participants: George Fiore, pianist; Catherine Van Buren, soprano; Richard Kirby, tenor; Kohon String Quartet. Brooklyn Museum, 8:30.

PHILHARMONIC-SYMPHONY, Carnegie Hall, 2:30 P. M. Conductor, Mitropoulos; Artur Rubinstein, pianist.

Prelude, Chorale and Fugue ..... Franck-Pierne
Poem of Ecstasy ..... Scriabin
Piano Concerto No. 2 in G minor ..... Saint-Saens
Symphonic Variations ..... Franck

JAMES HALL, bass, Town Hall, 3 P. M.

The Pascal Victim ..... Bach
How Willing My Paternal Love, from Samson ..... Handel
Notte e giorno faticar, from Don Giovanni ..... Mozart
Bois epais ..... Lully
Now Heaven in Fullest Glory Shone, from The Creation ..... Haydn
Man Is For a Woman Made; Music for Awhile ..... Purcell
Prison Not Me Your Mighty Rules ..... Arne
Aria, Mentre ti lascio ..... Mozart
Vier ernste Gesaenge ..... Brahms
The Deaf Old Woman ..... Davis
The Lonely Mother ..... Mopper
My Lord Ain't Coming Here to Die No More ..... Ryder
Didn't He de Battle of Jericho ..... Johnson

Maynard
James Hall, bass, appears in Town Hall recital today.

W.C. Handy Reaches Compromise On Tune 'The Memphis Blues'

NEW YORK — (ANP) — The W. C. Handy, Handy Brothers Music Co., reached a compromise settlement last week in their pending litigation with the Jerry Vogel Music Co., over the ownership of vocal version of the famous pioneer composition "Memphis Blues," also known as "Mister Crump."

The vocal version of the W. C. Handy tune was by the late George A. Norton.

Under the settlement terms between the two music companies, Vogel will share equally with the Handy Interests in the United States and other exploitation of the Norton version of the balance of the existing copyright. Handy, however, reserves the sole foreign rights in the tune, even if not using the Norton lyrics.

To unearth the whole trouble over the tune a faint touch of musical and political history is necessary.

W. C. Handy wrote the tune "Memphis Blues" in 1909 for a political campaign. It was then known under the title of "Mister Crump," named after the notorious "Boss Crump" in the bygone political era of Memphis. Handy published the song, without words, in 1912 and launched the long-lived "Blues" tradition.

Shortly thereafter, in an unguarded moment, Handy sold his piece to Theron C. Bennett for a sum of $ and Bennett had Norton put to words, which he did with great success.

Years later Handy recaptured the copyrights by the purchase and renewal route and Vogel, as assignee of Norton's son, Charles, now deceased, asserted the claim disposed by the present settlement.

This does not affect the use of the original "Mr. Crump" version found in "A Treasury of the Blues" book, Page 60, as played by Handy's band in 1909.

W. C. HANDY, generally recognized as "Father of the Blues" was awarded the Doctor of Music degree by Wilberforce university at its commencement exercises early this week. Mr. Handy's best known compositions, "St. Louis Blues" and "Memphis Blues" were rendered by the choir as he entered the auditorium during the ceremonies.

W. C. Handy Guest Star On 'Life Begins at 80'

NEW YORK—W. C. Handy, composer of the famous "St. Louis Blues," is the featured guest on "Life Begins at Eighty" over Dumont's video network on July 31.

The venerable composer was interviewed by the show's emcee, Jack Berry. A special feature of Mr. Handy's appearance will be as he is playing, on his famed blues on his trumpet.

Regular panelists on the show include a team of oldsters all over eighty. The show has initiated a "Hall of Fame" honor award to oldsters and the first recipient was Victor Velt, 80-year-old fire chief from Stamford, Conn.

W. C. Handy Honored In Nation's Capital

By ALICE A. DUNNIGAN

WASHINGTON (ANP) — W. C. Handy, familiarly known as "The Father of the Blues," poured out the "St. Louis Blues" on his trumpet at the Musical Festival sponsored by the National Negro Opera Company at Griffith Stadium Saturday night.

Mrs. Mary Cardwell Dawson, founder of the National Negro Opera Comany, presented a galaxy of stars under the stars in the seventh annual music festival.

Another feature attraction was Robert McFerrin, baritone and recent winner of the Metropolitan Opera auditions. McFarrin rendered "Recitative and Cavatina" from Faust, and "Eri Tu Che Macchivi" by Verdi.

Mrs. Florence McCleaves, soprano, was the first Negro to sing opera in Europe, gave "O Lovely Night" by Ronald, and "O Patria Mia" from "Aida" by Verdi.

Others featured were Bersheba Mayfield, Johnnie Mae Freeman, Mervenia Wellington and Rita M. Carrington.

Background music was furnished by St. Luke Episcopal church choir with Willis Hines conducting and by the Modern School of band with Arthur E. Smith conducting.

The youth guild, consisting of more than 100 juniors rendered a spectacular "ballet musical" of Strauss' "Blue Danube."

Citations were given to 120 outstanding personalities representing almost every field of endeavor.

W. C. Handy Top Artist At D. C. Music Festival

By ALICE A. DUNNIGAN

WASHINGTON, D. C. — (ANP) — W. C. Handy, familiarly known as "The Father Of The Blues," poured out the "St. Louis Blues" on his trumpet at the Musical Festival sponsored by the National Negro Opera Company at Griffith stadium Saturday night.

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Spry, dignified old W. C. Handy blows blues again

HENDERSON, Ky., Oct. 29—(AP)—A spry and dignified man with a fringe of snow-white hair lifted a trumpet to his lips and the hot notes of the immortal "St. Louis Blues" began a sweet cascade.

W. C. Handy was back in town.

The city's most famous ex-janitor had returned to raise money for a Negro swimming pool. He did—about $2000.

By official proclamation it was W. C. Handy Day, a day honoring the 79-year-old musician who more than 50 years ago set aside his mop and pail at old Lafayette Hall here and went out to wine, gold and glory as the "father of the blues."

There was speech making, award-giving, two interracial meetings, and a $10-a-plate dinner honoring the author of such classics as "Memphis Blues" and "St. Louis Blues."

The festivities started with a program of band music and spirituals to a near-capacity house of Negroes and whites at Barrett High School. The feature was Handy, who told of his struggle to break into the music business.

Later, before anothed mixed audience Handy, who now lives in New York, gave his music-punctuated narrative of "The Birth of the Blues."

BAND INDIVIDUALITY REMAINS:

Blues no longer spontaneous, says W. C. Handy

ANN ARBOR, Mich.—W. C. Handy, "the St. Louis Blues" man, was lecturer-demonstrator here recently at the University of Michigan.

Mr. Handy spoke, sang and played the trumpet before some 1,000 persons in Rackham Lecture Hall as the seventh guest artist in the summer symposium of Popular Arts in America.

The noted composer, who will be 80 in November, provided his own musical illustrations for his talk based on the spirit and folk roots of jazz.

Demonstrated For President

Prior to his lecture, he stopped by the office of University President Harlan H. Hatcher and demonstrated a few techniques for him.

In a brief interview with Becky Conrad of the Michigan Daily, Mr. Handy said:

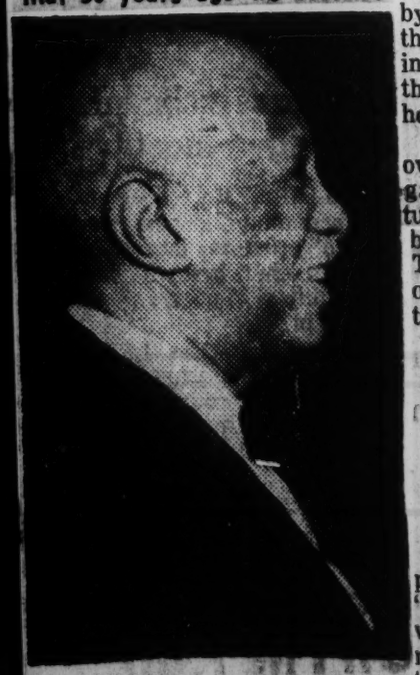
"Jazz today has lost a bit of the old-time spontaneous quality.

Enjoys The Bands

"It wasn't written down then so that there was a space for improvision—now there isn't," he said.

"But I enjoy all the bands nowadays," he noted, "from Ted Lewis to Guy Lombardo. Each one shows an individuality that the other doesn't have."

"Duke Ellington is doing things on instruments now that 50 years ago we couldn't have done," the 80-year-old musician remarked.



W. C. HANDY
He lectures on jazz

Takes New Form

As America changes, jazz expresses these advances in a new form differing from the music of the early 20th century, Handy said.

"Even television will make a lot of difference in the playing of jazz," he commented. "Musicians may develop some new visual act to go with it."

"Blues was a natural development springing from the man farthest down and his music," the veteran composer said. "Our people have added a little more to music than had ever been done before.

Born Before Civil War

"Even before the Civil War, they were singing four to nine tones for every written note in sacred music," Handy explained, "so that when their grandsons played in bands they put more into their instrumental music too, and that's how we got jazz."

Singing, "They tell me Joe Turner's come and gone, bum-de-bum-de-bum," Handy demonstrated the technique of filling in at the end of phrases, a vocal technique that became an instrumental blues form.

Then composers took blues as a music form and put it with the jazz method of interpretation, he said.

Played Trumpet At 14

Born in Florence, Ala., down by the "Mussel Shoals Canal," the young musician began playing the trumpet at 14 and by the time he was 19 years old, he was teaching his own band.

The blues man brought his own "Ragtime" band to Michigan around the turn of the century. Later he started his first blues band, a seven-piece group. The coronet and violin were the only solo instruments at that time, he explained.

Handy wrote his first song in 1909 in the new medium, "Memphis Blues," "It was a little long-hair so I didn't sign my name to it," he said. But later when he wrote a simplified version, he "put everthing in it."

His most recent blues song, published three years ago, is "The Big Stick Blues" dealing with the American life, the Panama Canal, two world wars, "but treating it lightly," he said.

Now the composer has his own publishing firm in New York City. Living in Yonkers, Handy commutes to work every day.

28 1953

ROLAND HAYES

Roland Hayes Elected To Arts Academy

BOSTON, Mass. —(ANP)— This week it was announced that Roland Hayes, internationally famous singer and member of the Boston University faculty, had been elected as one of the 97 new members (fellows) of the 173-year-old American Academy of Arts and Sciences.

Hayes was elected to membership along with other distinguished persons among whom were the following:

Adlai E. Stevenson, former Governor of Illinois; Robert Schuman, former French leader in parliamentary affairs; Sir Benegal Rau, member of the International Court of Justice; and William G. Saltonstall, principal of the Phillips-Exeter Academy, Exeter, N. H.

Roland Hayes Named Fellow

BOSTON — Roland Hayes, tenor, was one of 97 new Fellows elected recently to the 173-year-old American Academy of Arts and Sciences.

Mr. Hayes is also a member of the music faculty of Boston University.

Hayes Elected To Learned Society

BOSTON, Mass. —(ANP)— This week it was announced that Roland Hayes, internationally famous singer and member of the Boston University faculty, had been elected as one of the 97 new members (fellows) of the 173-year-old American Academy of Arts and Sciences.

THE MUSICALITY OF THE NEGRO PEOPLE

THE abundant musicality of the Negro people is strikingly evidenced in recent recordings. And by one of the flukes of simultaneous release, the new records tell a fairly complete story. They show that musicality as it still exists in Africa, and they reveal how the Negroes have enriched the musical lives of all the places to which they have been transported.

Just as a study in resourcefulness with regard to instruments, the new disks provide fascinating material. **African Coast Rhythms**, recorded for **Riverside** in West Africa by Arthur S. Alberts, shows the Negroes making all sorts of music—much of it remarkably sensitive—with intriguing instruments of their own invention.

The recordings made in countries where Negroes have been transported show the same inventiveness, plus the sort of thing they do when they take over musical instruments developed in Europe. They also show the new effects they get when they combine their invented instruments with European ones.

Almost anything that makes a sound can be pressed into musical service by these gifted people. Thus, in **Voices in Haiti**, recorded by Maya Deren for Elektra, one hears a policeman's whistle used as part of an instrumental ensemble. And heaven knows what all the other things are that produce rattles and scrapes and beating sounds of myriad varieties in **The Black Caribs of Honduras.**

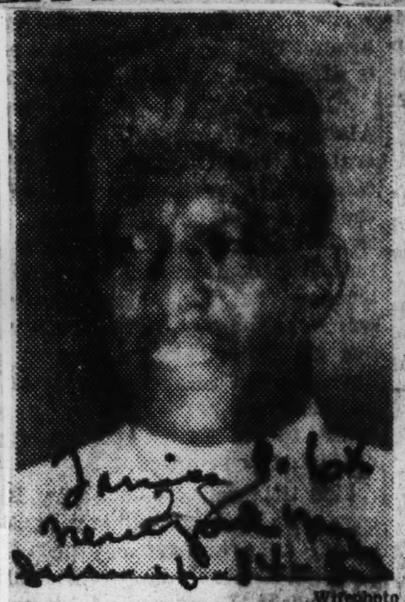
What the Negroes can do with a piano, both as a solo and an ensemble instrument, is revealed in **Haitian Piano** and in **Caribbean Dances**, both ten-inch Folkway disks. And Leadbelly's way with a guitar emerges again in **Easy Rider**, Folkways' fourth release of recordings by the famous folk singer.

Even without any instruments, they can make notable music, as Dock Reed and Vera Hall Ward show in their unaccompanied **Spirituals**, recorded in Alabama, also for Folkways.

The records are fascinating, too, in the way they provide testimony of persisting musical tendencies in people who can have no personal knowledge of each other. Most striking are the affinities for certain rhythms. In the music composed in the United States there is melancholy, but on the whole the prevailing sense of vitality and exuberant high spirits also persist. In **Signaleagew Arroyo**, in "Voices in Haiti," for instance, one could swear one was listening to a celebration of the end of the war.

Finally, in **A Roland Hayes Recital**, an A440 release, in which the famous tenor is accompanied by Reginald Boardman, there is the reminder that when provided with educational opportunities, Negroes can achieve complete and sensitive mastery of European art music. In this disk, too, there is evidence of one of their greatest gifts—their depth and sympathy as interpreters.

R. P.



Wirephoto

Roland Hayes, who is heard in a recorded recital.

Roland Hayes In Carnegie Hall Recital

NEW YORK—Roland Hayes will be presented in recital at Carnegie Hall Sunday evening, Nov. 29 in a program of music ranging from the works of the fifteen century to spirituals.

The famed artist will be accompanied at the piano by Reginald Beardman.

Hayes has been an outstanding figure in the music world for forty years.

The Christian Science Monitor said, "For such artistry, adjectives seem pallid. This was singing in its highest form, a total communication of meaning."

In his Carnegie concert Mr. Hayes will sing the works of Schubert, Wolf, Moussorgsky, Bernoz and Debussy.

Anniversary Concert Tonight

Hayes' Credo: Life Begins at 66

By JAY S. HARRISON

"At my time of life a singer is supposed to bow out. But I can't," said Roland Hayes, the great and beloved Negro tenor. "I still appear to have an audience after forty continuous years of concertizing." He jumped up, casting his sixty-six years aside, and with the stamina of a freshman continued. "Why? Because I feel that I have not run away from my obligations as an artist. I sing what I want to sing, not what I'm told to sing. And people applaud it. No, don't fool yourself. It's possible that American audiences don't know how to *ask* for what they want, but they know what's right when they get it."

To Roland Hayes such a statement is a credo. It is never idle chatter. For above all he is dedicated and devoted to his calling. As befits a genuine prophet he feels his mission deeply.

A concert tonight, to be sung at Carnegie Hall, serves as an actual example. Mr. Hayes today celebrates his thirtieth anniversary of his first appearance in Carnegie with a program listing two songs from "Das Lochamer Liederbuch" (circa 1400), numbers by the sixteenth-century composers Hans Leo Hasler and John Dowland, and pieces by Loew, Schubert, Wolf, Moussorgsky, Berlioz, Debussy and Germaine Tailleferre. It is not a commonplace list. Nor is Roland Hayes a commonplace fellow.

"How did it all begin?" he said. "Long ago it was, in Chattanooga, Tenn. I was a coremaker in a factory, but inasmuch as I had made some improvements in my job I was getting three dollars a day, a huge sum for a Negro to earn in the South. One day a man arrived from the Oberlin Conservatory—my high school teacher had mentioned me to him—and he heard me sing a little solo in my church choir. After the service, he took me aside and urged me to give myself to music. Still, I had a mother to worry about, and she thought the whole thing a waste of time.

She Objected Too Late

"But her objections came too late. The seed had been planted, and after two years I gave up my job and asked my mother for my share of the family savings. When I told her of my plans she took me by the hand and said with a gentleness that only a mother knows, 'Son,' she said, 'they tell me Negroes cannot understand good singing and even if they can, white people don't want to hear it from them.'"

Mr. Hayes paused for a moment, listening to the past. "Those were her very words. I hear them even now. But instead of discouraging me it simply raised a question about the reasons for her observations. I knew the answer, too. All the Negroes were performing in bar rooms and the like; they were entertainers, not artists. My mother didn't want her son to be that kind of a person. Inside of me, though, I felt that it was necessary to try my luck. The chance was there and I was sure that some day a Negro would discover it.

"That was early autumn, 1906. My mother gave me $50 and off I went. I wanted to go to Oberlin but I didn't have the necessary literary background. Soon my exchequer failed me—that was in Nashville—and after a while I got myself into Fisk University, where I remained for four years. Later, in Louisville, I worked as a butler for a professor who allowed me to use his phonograph for one hour a day to hear the great singers and to study them."

The Stimulus of Caruso

Mr. Hayes paced the floor as he talked. His pleasure in reminiscing is authentic—every gesture and movement bespeaks the fact. "Then I heard Caruso. He burst me wide open. It made bells ring in my head. Also it made me interested in singing myself."

The interlude between his discovery of Caruso and his rise to fame is a matter of biographical record. Boston, where he was to remain for eight years preparing for his career, was the next stop. And Europe followed. "I had spent my Boston period learning about vocal technique," he went on. "I traveled to Europe to learn about music. Soon I fell in with Sir George Henschel, who had been the first conductor of the Boston Symphony and was also a famous lieder singer. I worked with him for three years. And then what every one wants to happen, happened to me. I sang in Buckingham Palace for George V and Queen Mary.

Roland Hayes appears in Carnegie Hall today

"That event brought notice to my work, and soon Nellie Melba heard about it and threw a lavish party for me to which she invited Elgar, Kreisler and all the greats. As a result, I began to concertize extensively. Then the news of my success spread, and soon it crossed back to America. After that I was asked to go on a concert tour—asked, mind you, by a man who only a few years before had told me in Boston that he did not believe Americans would ever accept a Negro singer of serious music. I accepted his invitation, if only to prove him wrong, and the first year I presented thirty recitals. I must have been a success; the next year I presented 125.

His Name a Household Word

Again the record speaks. Mr. Hayes subsequently toured Holland, toured Italy, made his name, in fact, a household word even in the far corners of Russia. There, too, he received huge acclaim, though it was not long before the tenor realized that the Russians considered him a member of a downtrodden race and thus potentially valuable propaganda material. "That did it," Mr. Hayes observed. "I suspected they wanted to make me a minister of communism and so I packed up and left. I am a singer, after all, not a politician.

"You know," he continued, "through it all, and through all the thousands of things I haven't even mentioned, I have discovered that when you give your heart and soul to people they give you back their own. Right now, I feel that I'm at the beginning. After forty years of study I have only begun to learn. To me learning is growth, and growth is learning. Neither stops; when they do, an artist has fallen down on his job.

"I can remember—oh, so vividly—when I returned to America in 1922 I brought back all my trophies and put them in my mother's lap. She brushed them away and took me in her arms. 'I am not afraid for you, son,' she said. 'I am not afraid for you any more.' You see, she had read an article comparing a concert of mine to a church service. That convinced her, for she was highly religious, highly devout. To her I was at last a good man, a decent man, a preacher or a teacher. And do you know," Mr. Hayes remarked as he lifted and unclenched his hands, "sometimes when I sing, that's the way I feel."

Roland Hayes marks 30th year at Carnegie

By CARL DITON

NEW YORK (ANP) — When Roland Hayes, still a towering figure after 30 years in the world of serious song, approached Carnegie's footlights last week, the large audience in search of aesthetic edification at the hands of a master of diction and song interpretation, rose to greet him before he had sung a note.

And it was fully compensated, for this was not just another Hayes concert. The program revealed too many deep-seated factors to be so labelled.

Mr. Hayes does not follow the general [illegible] namely, to [illegible] novelty's sake. On the contrary, he seems to be in search of master works. It may be accurately stated that his efforts amount to championing composers of the past whose creative achievements have been overshadowed by composers whose names are more familiar to us.

But when he interprets them, he seems to be concurrently saying: "How could present-day singers have overlooked such vehicles of vocal expression!"

If there ever were a doubt of the singer's amazing dictional and enunciative gifts in interpreting in foreign languages, that doubt was victoriously routed through Russian, Greek and French media in Moussorgsky's "The Song of Solomon," and "An Ancient Greek Melody," Berlioz' "Absence" (from Les Muite d'Ete) Debussy's "La Faume" and Germaine Tailleferre's contemporary "On a dit mal de mon ami."

Natalie Hinderas Scores With $10,000 Contract

NEW YORK. — Miss Natalie Hinderas, brilliant young concert pianist, last week signed a $10,000-a-year contract with the National Broadcasting company.

The 28-year-old artist will appear on any and all stations owned and operated by NBC in New York, Washington, Cleveland, Chicago and San Francisco and also will be featured on network shows.

Miss Hinderas was born in Oberlin, Ohio, on June 15, 1927. She started appearing publicly at the age of two and a half, singing and dancing.

When she was five years old she performed at the B. F. Keith Palace theatre with the late Ted Healey and with Mickey Rooney. It was at this time she began the formal study of the piano, and her first full length concert was given three years later at Cleveland, Ohio.

In 1946 she graduated from the Oberlin Conservatory of Music and continued her musical studies as a scholarship student of Madam Olga Samaroff-Stokowski until her death in 1948. Additional study was done with Edward Steuermann also as a scholarship student. Study with both of these teachers was done at the Juilliard School of Music and the Philadelphia Conservatory of Music.

Her parents were both musicians having also attended Oberlin Conservatory of Music.

Her debut with orchestra came in 1939 when Miss Hinderas played the Greig Concerto with the Cleveland Women's Symphony orchestra at Finney chapel on the campus of Oberlin college. Several more appearances were made with this orchestra, featuring the concerto by Greig, the Rachmaninoff Second Concerto, the Saint-Seans G Minor Concerto and the Concerto in B. flat minor, No. 2, by Beethoven.

Some other highlight performances were made at the annual Music Festival, Soldiers' Field, Chicago and a benefit concert for the AWVS in Severance hall, the home of the Cleveland Symphony orchestra. There have been other concerts at Severance hall featuring concerti.

In addition, the young artist has appeared at the National Gallery of Art in Washington, D. C., the Memorial Concert for Olga Samaroff-Stokowski at Town Hall, N. Y., last May, 1952, an Artist Concert at Town Hall and the National Association of Negro Musicians.

There have been concerts in colleges throughout the south including Talladega, Spellman and Dillard university. Several concerts were given at Lincoln university in Pennsylvania.

Miss Hinderas has been the recipient of numerous awards in recognition of her talents. Included among them, the Julius Rosenwald fellowship (1946-1948), the Olga Samaroff "Grant-In-Aid" (1949, 1950.)

Also in 1950, she was one of the first artists to receive the John Hay Whitney fellowship entitling her to a cultural tour abroad. This trip was extensive, covering the countries of France, Italy, Austria, Germany, Belgium, Holland, Switzerland, Scotland and England.

Earlier this year, Miss Hinderas made her debut on the NBC network in two consecutive appearances on the radio show "Encore." These successes led to her being spotlighted twice on the network's TV program "Saturday Night Revue," which emanates from Los Angeles.

While on the coast for these appearances, the artist was presented in a special concert broadcast from San Francisco. Several weeks later, on "NBC Presents," she was the featured performer on the televised show. This marked the artist's fifth network appearance.

Signs NBC Contract

NATALIE HINDERAS, last week signed with the National Broadcasting company for a reputed $20,000 annually to appear as featured artist on several of the network's shows. The contract carries a four-year option. (See story on stage page.)

Pianist To Play On Network

WINS NBC CONTRACT The brilliant young concert pianist, Miss Natalie Hinderas, is shown signing a $10,000 yearly contract with the National Broadcasting Company as Emanuel Sacks, staff vice president of NBC, looks on. The contract, with a four-year option and escalator clause which allows a possible $20,000 yearly, calls for the artist's appearances on the facilities of NBC owned and operated stations in New York, Washington, Cleveland, Chicago and San Francisco and network shows.

NBC Features Classical Pianist for First Time

NEW YORK CITY, N. Y. — Miss Natalie Hinderas became the first Negro classical pianist featured on the National Broadcasting company network when she appeared on a nation-wide radio program Jan. 26.

Miss Hinderas, who has received numerous awards in recognition of her talents, was guest artist on NBC radio's new musical program, "Encore," which stars baritone Robert Merrill, soprano Marguerite Piazza and Meredith Wilson and his orchestra.

Accompanied by the orchestra the brilliant 25-year-old pianist performed the first movement of Saint-Saens' Piano Concerto in G Minor.

Born in Oberlin, Ohio, Miss Hinderas first appeared publicly at the age of two and one-half, singing and dancing. When she was five years old she performed at the B. F. Keith Palace Theatre with the late Ted Healy and with Mickey Rooney. It was at this time Miss Hinderas began formal study of the piano and her first full length concert was given three years later at Cleveland, Ohio.

The young pianist was graduated in 1946 from Oberlin conservatory of music and continued her studies as a scholarship student of Madame Olga Samaroff-Stowkowski. She has also studied at Juliard school of music and the Philadelphia conservatory of music.

Her debut with orchestra came in 1939 when she palyed the Grieg Concerto with the Cleveland Women's symphony at Oberlin college. Miss Hinderas has also appeared at the Annual Music Festival at Soldiers Field, Chicago; the National Gallery of Art in Washington, D. C.; at an Artist concert in Town Hall, New York and for the National Association of Negro Musicians.

The young pianist has given concerts in Negro colleges throughout the south, including Talladega, Spelman and Dillard university. Several concerts have been given at Lincoln university in Pennsylvania.

Among the awards Miss Hinderas has received are the Julius Rosenwald Fellowship, the Olga Samaroff "Grant-In-Aid," and the John Hay Whitney Fellowship, entitling her to a cultural tour abroad. The tour included France, Italy, Austria, Germany, Belgium, Holland, Switzerland, Scotland and England.

FEATURED ON NBC.—Miss Natalie Hinderas, brilliant 25-year old artist, became the first Negro classical pianist featured on the National Broadcasting company network when she appeared on the coast-to-coast radio program, "Encore," Monday, January 26. Accompanied by Meredith Wilson's orchestra, she played the first movement of Saint Saens' Concerto in G. Minor.

NORA HOLT (in white suit) musician, music critic and newspaper woman, is surrounded by hosts at recent Frankfort Achievement Award luncheon given by the Press Club of New York. Mrs. Holt was presented a scroll and a $250 cash award for her contributions to the field of journalism. Left to right, Jack Hart, of Frankfort Distillers, makers of Four Roses; General Sessions Judge Harold A. Stevens; Mrs. Holt; Mrs. Stevens, and John Turner, Frankfort Distillers vice president, who made the presentation to Mrs. Holt.

28 1953

RHEA JACKSON

Social Worker Makes Operatic Debut Monday

Rhea Jackson, of Welfare Dept., Will Sing in 'Pearl Fishers' at Carnegie Hall

Rhea Jackson, twenty-seven-year-old full-time social worker with the Department of Welfare, will make her operatic debut Monday night in a concert version of Bizet's "The Pearl Fishers" at Carnegie Hall. With a slightly ecstatic gleam in her eyes, she said yesterday, "I'm just floating. It's an unbelievable opportunity."

Miss Jackson, who has made a couple of recital appearances at Town Hall and is now an extra chorister at the Metropolitan Opera, has been trying to develop her musical career while working the last seven years as a social investigator from 9 a. m. to 5 p. m. five days a week at the Fordham Welfare Center at 1918 Arthur Ave., the Bronx. At least sixty of her fellow workers will be at Carnegie Hall Monday night to hear their favorite soprano sing the only feminine role in "The Pearl Fishers," that of Leila, a Brahman priestess.

Chosen From 9 Sopranos

Thomas Scherman, conductor of the Little Orchestra Society, which is producing "The Pearl Fishers," chose Miss Jackson from nine lyric sopranos who auditioned for the role in June. "The part is very important for a newcomer," Miss Jackson said triumphantly. "It is something you dream about. The music is very beautiful. It is the kind of part, just written for"—she hesitated between modesty and enthusiasm and chose modesty—"what you'd like to do."

Although she was graduated in 1942 from the High School of Music and Art, where she majored in voice, she turned to social work at Hunter College as a more practical means of financing her further musical career, and has studied music privately since. "Music is very much more exciting than social work," she said, and she admitted that she hoped to leave social work "in favor of music as a full-time profession."

Had Not Studied Role

In addition to Mr. Scherman's orchestra and the Westminster Choir, Miss Jackson will sing with Davis Cunningham, who sings the role of Nadir, Martial Singher as Zurga and Kenneth Smith as Nourabad, the high priest. She had not studied the role of Leila, she said, until after Mr. Scherman chose her for it, but she has studied other operatic roles, among them Micaela in "Carmen," Zerlina and the Countess in "Marriage of Figaro," Liu in "Turandot" and Sophie in "Der Rosenkavalier."

Seven Years a Social Worker, She's Ready for Operatic Debut

Rhea Jackson (facing camera), who has been a full-time social investigator for the Department of Welfare for seven years, discussing a case with supervisor at Fordham Welfare Center

Bob Noble

Miss Jackson rehearsing her role yesterday for her operatic debut in a concert version of "The Pearl Fishers" at Carnegie Hall Monday night. She has already given several recitals

THE PEARL OF THE 'FISHERS'

Rhea Jackson, Soprano, Stars In Bizet's Opera

NEW YORK—Rhea Jackson, New York lyric soprano, former social worker and Hunter College graduate, hit the operatic spotlight here last week.

Miss Jackson, who has made two Town Hall appearances, was heard on Monday night singing the top role of Leila, Brahman Priestess, in the Little Orchestra Society's presentation of Bizet's "The Pearl-Fishers" at Carnegie Hall.

She achieved the honor of being the third soloist, the first colored, to essay the exacting role on a major stage. It was presented in 1896 and again in 1916.

Drew Mixed Comments

It was also her first appearance with the Little Orchestra Society. The Westminster choir furnished the choral background.

Miss Jackson's vocal ability drew mixed comments from local critics.

Called "Opera Talent"

Louis Biancolli, music critic of the World-Telegram and Sun, said of Miss Jackson's ability: "There is definitely the opera talent. The voice is warm and appealing, and of ample range."

The Herald Tribune's Virgil Thomson was less elated over the entire production.

Miss JACKSON

Of Miss Jackson, he said: RosesAnd Brickbats

"Rhea Jackson, the soprano lead, was pleasing only at moments. This artist has a charming, smallish voice, well placed and of considerable range.

"Unfortunately, her lack of that muscular control, known to the studies as 'breath support,' prevented her from projecting the music with assurance or with adequate power and in many cases from staying on pitch."

Davis Cunningham, Tenor

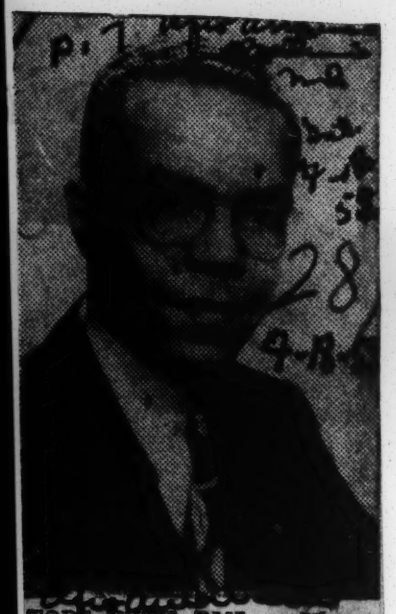
Others in the cast were: Davis Cunningham, tenor, as Nadir, a hunter; Martial Singher, baritone, as Zurga, a tribal chieftain, and Kenneth Smith, bass, as Nourabad, high priest.

Dr. John Finlay conducted the Westminster choir; Thomas Scherman the orchestra.

The audience, which filled the hall, gave the participants a warm reception at the conclusion of play.

28 1953

ULYSSES KAY



TOPS WITH BMI — Ulysses Kay, composer, was recently named editorial advisor on contemporary concert music to Broadcast Music, Inc. of NYC.

Courier-Journal Photo

SCORE FOR CONCERT he will conduct Sunday at Memorial Auditorium is examined by Everett Lee, left. With him is his father-in-law, the Rev. J. C. Olden.

Negro Orchestra Leader Feels Race Is No Handicap

Everett Lee, 37-year-old Negro orchestra conductor, feels his race is no special handicap to success in his field.

Negro and white conductors alike, he said, find the field "difficult to break through—for one thing, there are not enough orchestras."

Lee will lead 53 players, mostly members of the Louisville Orchestra, in a concert at 4:30 p.m. Sunday at Memorial Auditorium.

The program, sponsored by the Louisville Culture Society, will consist of works of Beethoven, Stravinsky, Von Weber, Puccini, and a piece written for Lee by Mark Fax, teacher at Howard University, Washington.

Lee, who started out on the violin, said he was encouraged by the noted conductor, Artur Rodzinski, to take up the baton.

He formed the Cosmopolitan Symphony Orchestra in New York in 1947 and has taught at Columbia University there. His varied experience as conductor of musical shows and symphonic concerts includes an appearance with the Boston Pops orchestra in 1949.

Recently he studied in Rome, Florence, Munich, and Paris under a Fulbright fellowship.

A native of Wheeling, W. Va., he is the son-in-law of the Rev. J. C. Olden, 2419 W. Chestnut.

Negro Directs Symphony In Louisville, Ky

LOUISVILLE, Ky. — (AMP) — Everett Lee, 37 years, conducted a 53 piece orchestra here recently in what is believed to be one of the first concerts in which a Negro led an orchestra of white musicians in the South.

Lee says he doesn't feel that his race is any handicap to success in his field. He said, "Negroes and white conductors alike find the field difficult because there are not enough orchestras."

A native of Wheeling, Lee recently returned from Europe where he studied in Paris, Munich, Rome and Florence on a Fulbright Fellowship.

He formed the Cosmopolitan Symphony orchestra in New York in 1947, taught at Columbia university in 1947 and appeared with the Boston Pops orchestra in 1949.

Lee is married to Sylvia Olden, concert painist and one time accompanist for Carol Brice.

Louisville Negro Conducts Symphony Orchestra

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PRUTH McFARLIN

The Story Of Pruth McFarlin

Polio Victim Inspiration To The Handicapped

By CHARLES J. LIVINGSTON

CHICAGO (ANP)—The story of Pruth McFarlin's rise to fame as a concert tenor, despite a crippling physical handicap, should prove inspiring to persons discouraged and disillusioned by the hardships and difficulties of life.

It should be of particular interest to those who, like himself, have been afflicted by infantile paralysis.

He had to endure many hardships in his struggle upward.

Stricken At Two

McFarlin was born 35 years ago at Pensacola, Fla. Stricken at the age of two, he was one of only two victims who survived an epidemic that killed 88 of 90 stricken persons.

The attack severely crippled his lower limbs. In spite of this, he took part in many boyhood sports, including baseball.

When it became evident that he had unusual vocal talent, he decided to let nothing stand in his way to secure an education.

"I first became conscious of my voice while I was still a small boy," relates McFarlin reminiscently. "I used to sing for my younger brothers and sisters, and when people started to gather about the porch to listen to me, I was convinced that there must be some good quality about my voice."

Worked Way Through School

He went to Baton Rouge, La., entered Southern University, and was soon singing on a local radio station. When his meager funds were exhausted he earned his room and board by working in the school laundry.

Undaunted, he finally earned a bachelor of arts degree. Later he taught in the Piney Woods school in Mississippi and took advance studies at the Eastman School of Music, Rochester, N.Y.

His vocal talent came to the attention of Frank LaForge, vocal teacher, whose pupils include Marian Anderson, Lawrence Tibbett, Lily Pons and Richard Crooks.

Studying on a four-year scholarship with LaForge, Pruth developed rapidly. Soon he was accepting concert engagements and won acclaim as one of America's great tenors.

Sang For Servicemen

He has since filled numerous concert engagements at universities, schools, and churches throughout the United States.

During the war, he sang in several Army and Navy camps to help boost the morale of servicemen. He has been featured in the Chicagoland music festival and with the Chicago Grant Park symphony orchestra.

Pruth has starred on the CBS Radio network, and is currently heard over Station WIS, in Chicago.

Life Story Dramatized

A high point in his career came when his life story was dramatized on two radio programs, "Democracy USA" and "Destination Freedom." Both gave glowing accounts of his life story.

On May 29, he will star in another distinct role.

The Chicago chapter of Southern University alumni will present him in recital at Orchestra hall, during which time he will be presented an "achievement award."

Pruth McFarlin Recital

Exciting Musical Event

Chicagoans who attend the Orchestra Hall recital of Pruth McFarlin, May 29, will thrill to the great talents of an artist whose widely acclaimed career is a triumph over a despairing physical handicap.

The radio and concert tenor is being presented by the Southern University Alumni Association's Chicago branch to benefit the group's scholarship fund.

McFarlin, an alumnus of Southern and a native of Pensacola, Fla., suffered an attack of infantile paralysis when he was two years old. But his crippling physical handicap has not stopped the development of his magnificent voice.

Because of his late husband's interest in aiding victims of infantile paralysis, Mrs. Eleanor Roosevelt has been invited to attend this concert which promises to be one of the outstanding musical events of the season.

After finishing school and teaching music for several years, McFarlin's possibilities came to the attention of the great vocal teacher and composer, Frank LaForge in New York City.

LaForge, whose illustrious pupils include Marian Anderson, Lawrence Tibbett and Lily Pons, awarded the valiant youth a four-year scholarship. The tenor's development was rapid and he was soon making appearances all over America.

WIDELY TRAVELED

Pruth McFarlin has filled numerous concert engagements at universities, schools, churches and before civic groups throughout the United States. During the war, he sang in many Army and Navy Camps.

After these appearances, music artistry and the soul-stirring quality of his rich tenor voice.

Robert McFerrin Wins Met Audition

NEW YORK—Robert P. McFerrin baritone, was one of the winners in the Metropolitan Opera auditions here last week.

Heide Kral, Ohio soprano was first place winner with a contract to sing with the company next season.

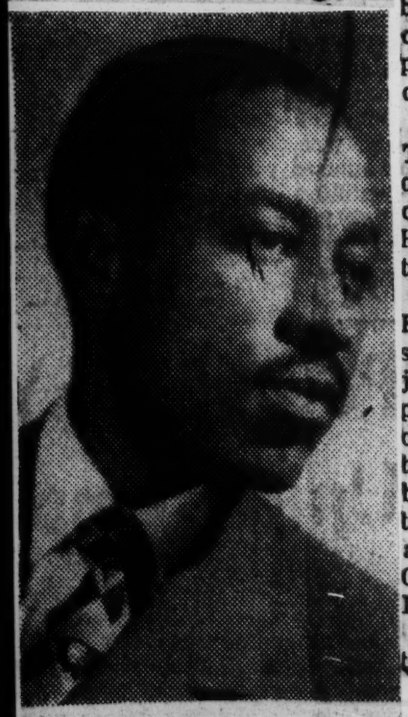
Actress A Winner

Marie Traficante, from the chorus of the Broadway musical, "The King and I," was another winner.

Mr. Ferrin, a native of St. Louis Mo., attended Fisk University, Nashville, Tenn., on a scholarship, and was admitted on merit to the Chicago Musical college.

Lauded By Thomas

He was also a winner of the



MR. McFERRIN

Chicago Tribune's national music contest, and appeared as guest soloist with the Grant Park Symphony orchestra.

After hearing McFerrin, John Charles Thomas, operatic baritone, predicted a brilliant future for the young singer.

In Operatic Productions

He has appeared with the City Center Opera, National Opera co. of Washington, D.C., and with the famous music colony at Tanglewood, N.J.

He created the role of the "Priest" in the City Center production of William Grant Still's opera, "Troubled Island," and sang the role of "Amonastro" in a Washington performance of Verdi's "Aida."

McFerrin May Join Met Opera

NEW YORK — Robert McFerrin, 32-year-old baritone, will be the first Negro to become a member of the Metropolitan Opera company if he shows sufficient promise in the opera's training course which he enters June 8.

McFerrin, a native of Memphis, Tenn., has sung recitals throughout the country and made his recital debut at Town Hall in 1950. He is the first Negro ever to enter the Metropolitan course.

The courses, known as the Kathryn Long courses, are reserved almost exclusively for junior members of the opera company, some of whom attend two or more sessions. Students are not taught singing in these courses, but are coached in operatic roles, taught stage business, and given additional work in languages . German, Italian, French and English.

John Gutman, artistic assistant to Rudolph Bing, general manager of the Metropolitan and judge of the auditions, said McFerrin would not have been chosen for the training course if officials of the opera company did not think there was a chance of him becoming a member.

McFerrin has sang the title role of Orestes in Buck's "Iphegenia in Tauris" in 1950 with the New England opera company at Boston, and later as Valentin in "Faust" and the title role in "Rigoletto" there. He sang Amonasro in "Aida" at Chicago last Fall.

His reaction to an invitation to enter the Metropolitan's training course was, "I'm pretty thrilled about the whole thing. I had not looked for it at this stage of my career. I'm going to want to see something come of this."

Robert McFerrin A Met Trainee

'Brilliant,' Says Thomas

May Be First In Singing Group

BALTIMORE

A recent prediction by John Charles Thomas, Baltimore's famed operatic baritone, has come true.

When he first heard Robert McFerrin, Memphis-born baritone, he predicted "a brilliant future" for the 32-year-old singer.

Training Begins June 8

Last week, McFerrin was selected to the Metropolitan Opera's training course in New York which begins on June 8, at the Met Studio, 320 E. 55th st.

The singer is the first of his race ever selected to the course in the 70-year history of the major opera company.

May Become Member

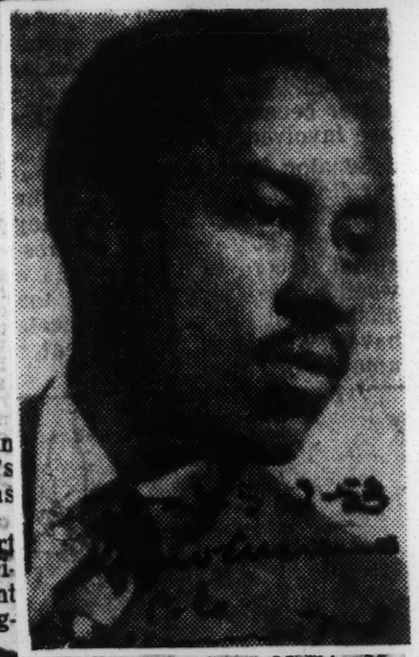
If, according to John Gutman, artistic assistant to Rudolf Bing, general manager of the Met, McFerrin shows sufficient operatic promise in the course, he is likely to become a member of the singing company.

Again, he would be the first colored singer so honored, although Dalle Collins, ex-ballerina is a member of the dance group.

Won Audition In April

Mr. McFerrin won a Met audition in early April along with Heide Kral, Ohio soprano, and Marie Traficante from the Broadway musical, "The King and I."

The singer, born in Memphis and reared in St. Louis, Mo., is



the son of the Rev. Melvin McFerrin, a retired Baptist minister.

From Family Of Eight

He is the only one of eight children in the family to seek a professional singing career.

McFerrin made his major recital debut at Town Hall, NYC, in 1950.

Won Chicago Contest

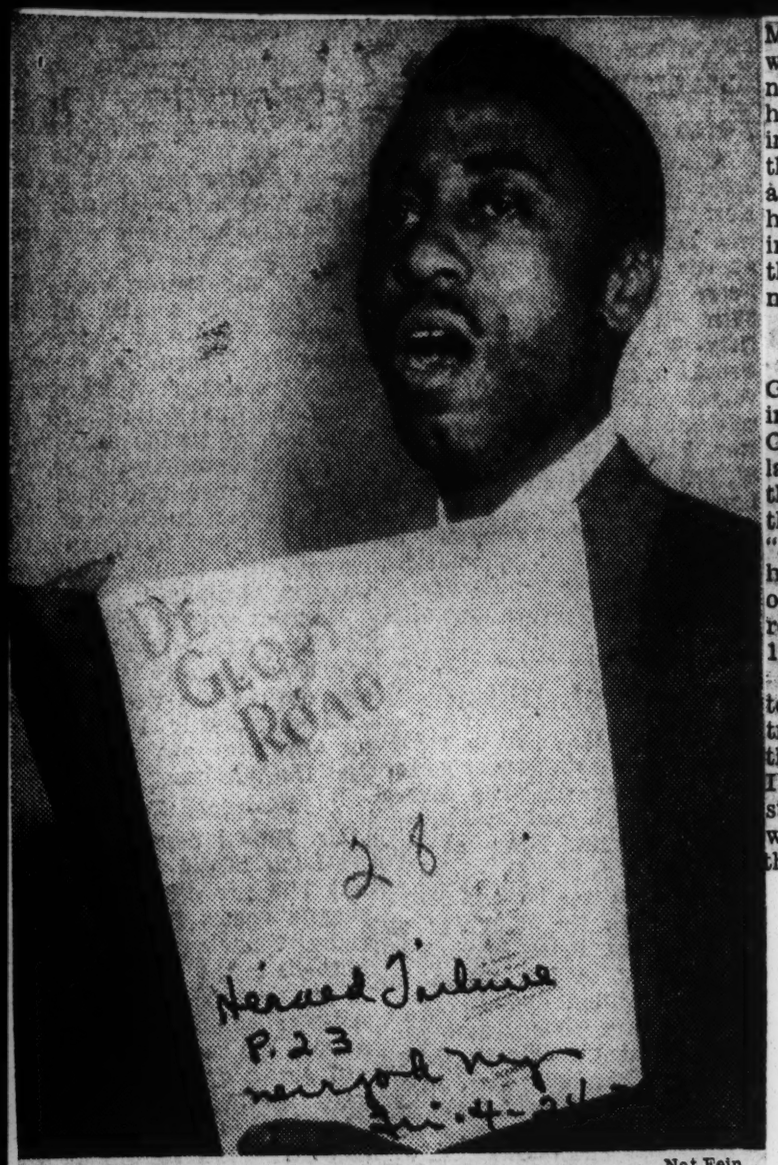
He recently won the Chicago Tribune's national music contest and was guest soloist with the Chicago Grant Park symphony orchestra.

He sang the role of Amonasro in the Chicago production of "Aida" last fall and also appeared as Orestes in "Iphegenia in Tauris" with the New England Opera company in Boston in 1950.

Played Role of Faust

Other major roles were in "Faust" and "Rigolette," with the City Center opera company and the National opera company of Washington, D.C.

Mr. McFerrin summed up his feelings by saying: "I'm pretty thrilled by the whole thing."—E. B. REA.



Nat Fein

Robert McFerrin practicing at studio at 320 E. 55th St. yesterday. He is the first member of his race to enter the Metropolitan Opera Training School.

Negro Baritone Is Selected To Train for a Met Career

By Paul V. Beckley

Robert McFerrin, thirty-two-year-old baritone, will enter the Metropolitan Opera's training course on June 8, the first Negro ever to do so. If he shows sufficient promise in the course, he is likely to be the first Negro to become a member of the Metropolitan's singing company.

John Gutman, artistic assistant to Rudolf Bing, general manager of the Metropolitan and a judge of the auditions, said, "If we did not think there was a chance Mr. McFerrin would appear with the Metropolitan we would not have chosen him. If we did not feel completely that color of skin made no difference, we would not be so cruel as to choose a Negro to enter the course."

These courses, called the Kathryn Long Courses, are reserved almost exclusively for junior members of the Metropolitan company, some of whom attend two or more sessions.

Coached for Opera

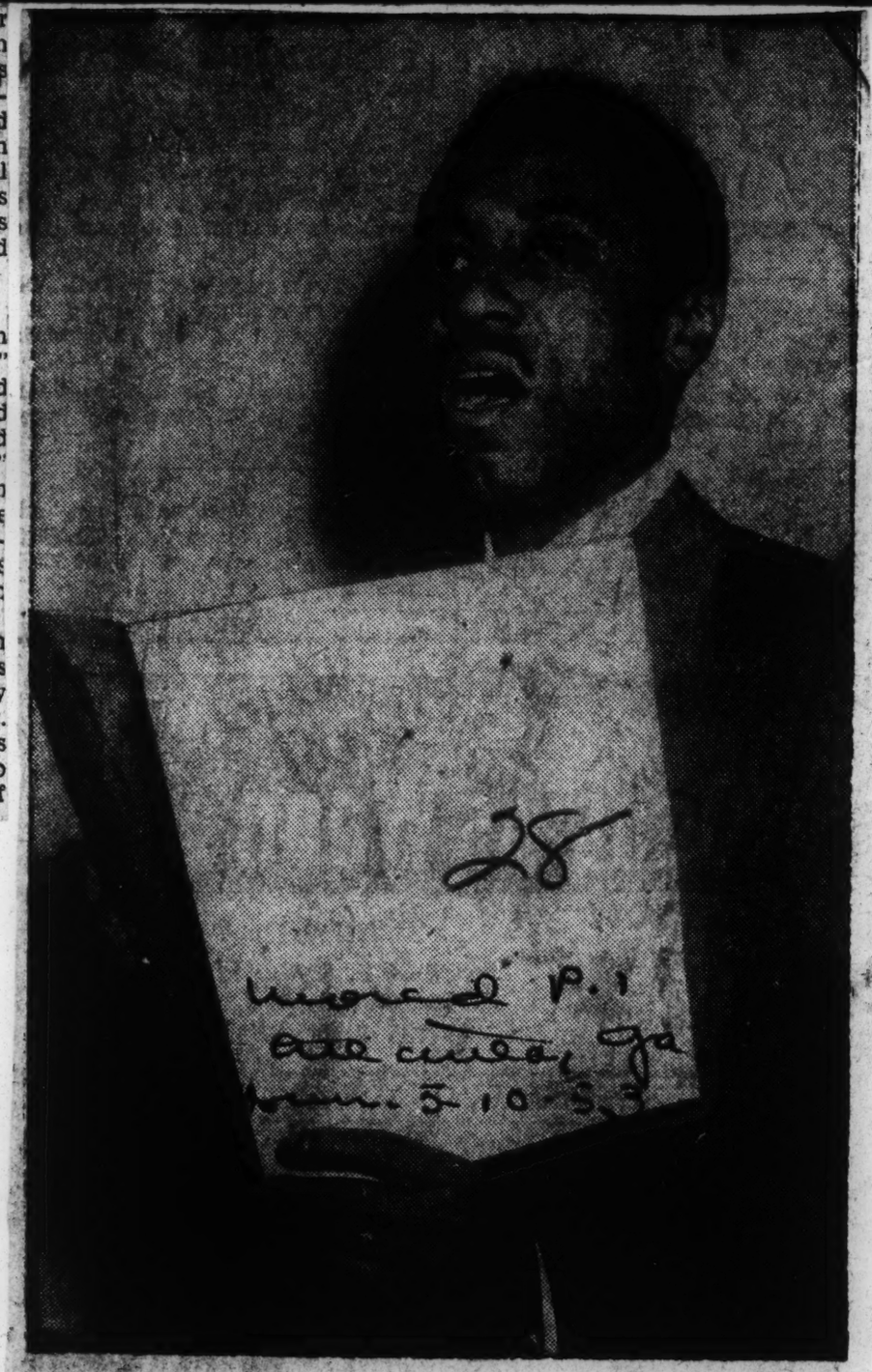
Students are not taught singing in these courses, Mr. Gutman said they "must jolly well be professional already as far as their vocal chords are concerned." They are coached in operatic roles, taught stage business, and given additional work in languages, German, Italian, French and English—Mr. Gutman said that Americans needed to learn to sing in English "more than foreigners do."

Mr. McFerrin was born in Memphis, one of eight children in the family of the Rev. Melvin McFerrin, a Baptist minister who retired in 1943. Although none of his brothers or sisters has gone into professional singing careers, Mr. McFerrin said the entire family sang so often and so well that it was not until he had gone into music classes in the St. Louis public schools that he learned every one did not sing well.

Has Sung Many Roles

He sang the role of Orestes in Gluck's "Iphegenia in Tauris" in 1950 with the New England Opera Company at Boston, and later Valentin in "Faust" and the title role in "Rigoletto" there. He sang Amonasro in "Aida" at Chicago last fall. He has also sung recitals throughout the country and made his recital debut at Town Hall in 1950.

His reaction to an invitation to enter the Metropolitan's training courses was, "I'm pretty thrilled about the whole thing. I had not looked for it at this stage in my career. I'm going to want to see something come of this."



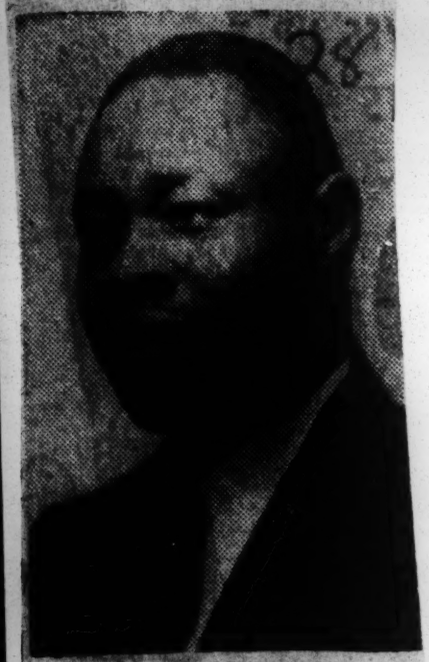
JOINS "THE MET": When 32-year-old baritone Robert McFerrin of St. Louis enters the Metropolitan Opera Company's New York training school on June 8, he'll become the first Negro to do so. A graduate of Fisk university and the Chicago Musical school, he tied for second place in the recent Met Opera Auditions Of the Air. — (Newspress Photo)

28 1953

EMANUEL MANSFIELD

Mansfield To Appear In Harlem Church Recital

NEW YORK—Emanuel Mansfield, concert tenor, returns here for a post-season recital at Emmanuel Baptist church, 139



MR. MANSFIELD

W. 126th st., on Sunday, July 12 at 3:30 p.m.

Mr. Mansfield is widely known for his interpretations of the classical gems, short and pert operatic arias, and especially the haunting spirituals.

The artist was first recommended by Carl Diton for a Canadian tour with the Peerless Jubilee concert company many years ago.

He has long since represented Maryland State, Claflin and Morehouse colleges of Maryland, South Carolina and Georgia.

To Manage Cabin Boys

He has concertized in all 48 states, Canada and Mexico with unusual success.

Mr. Mansfield, having recently directed the Cabin Boys quartet in Canada and on the coast, will be their solo representative and manager on the 1953-54 tour of Canada, Europe and South America.

Mr. Mansfield's accompanist for the concert will be Gwendolyn M. Bayler, licentiate of the Royal School of Music, London, England.

28 1953

DOROTHY MAYNOR

Dorothy Maynor To Sing At Inaugural

Miss Dorothy Maynor, concert soprano, has accepted an invitation to sing at the inaugural ceremonies of President-elect Dwight D. Eisenhower on Jan. 20. She will sing "The Star Spangled Banner." In addition, Miss Maynor also will appear at the inaugural festival at the Uline Arena on Monday night, Jan. 19. For the first time in the history of the country, so far as it is known, a colored person will participate in the inauguration ceremonies of a President at the Capitol.

Sparkled—Diminuitive Dorothy Maynor was anointed with the honor of singing the National Anthem at the Inauguration ceremonies of President Dwight D. Eisenhower in Washington last Tuesday. An estimated twenty-five million TV viewers saw and heard Miss Maynor sing the "Star Spangled Banner."

"Land Of The Free..."

The appearance of Norfolk's Dorothy Maynor on the inaugural program to lift her beautiful soprano voice in leading the national anthem was a demonstration of the democratic ideal on the part of the program committee.

Miss Maynor acquitted herself well, as was expected by Americans generally.

She was born in Norfolk and is a graduate of Norfolk's public schools and of Hampton Institute with the degree of B. S. degree in public school music. She did graduate work at the Westminster Choir School, Princeton, N. J., and has given much time to private study in the United States and abroad.

Miss Maynor's exceptional talents were "discovered" by the famous conductor Koussevitsky, at the Berkshire Musical Festival, in Boston. Koussevitsky declared that Dorothy's was a voice "heard once in a century."

Her father, the Rev. John J. Mainor, was one of the founders of the Knights of Gideon, and was its head officer at the time of his death. He, with the late Elijah J. and Frank Puryear, established the "Lodge Journal ad Guide," as an organ of the Gideons in 1900. The paper was acquired in 1910 by the present management and the name changed to the Journal and Guide.

Rev. Mr. Mainor was also a leader in Methodist Church affairs and at one time pastored the AME Church in Lamberts Point, Norfolk.

Miss Maynor is married to the Rev. Shelby Rooks, a Presbyterian minister in New York City.

Other members of her family, including John J. Mainor Jr., a half-brother, and two half-sisters, Mrs. Josephine Nicholson and Mrs. Nettie Smith, live in Norfolk. She has a sister, Mrs. Helen Coleman, living in New York and a brother, Rufus Mainor, who resides in Princeton.

Dorothy Maynor Gives Benefit Recital

By CLARK LARRABEE

"Songs of Many People," a recital of unusual beauty, was given last night at the Playhouse in the Park by Dorothy Maynor, internationally known soprano, for the benefit of Mercy-Douglass Hospital.

The choice of the park site was fortunate, for in the limited space, Miss Maynor's lovely voice, more of a soprano leggiero than a lyric soprano, was heard in every delicate shading of tone.

Miss Blanche Burton, a recent piano graduate of the Curtis Institute, opened the concert with the G Minor Ballade of Chopin, the G Flat Etude of Moszkowski and the Toccata of Ravel. All were done with dash, eclat and impeccable technique.

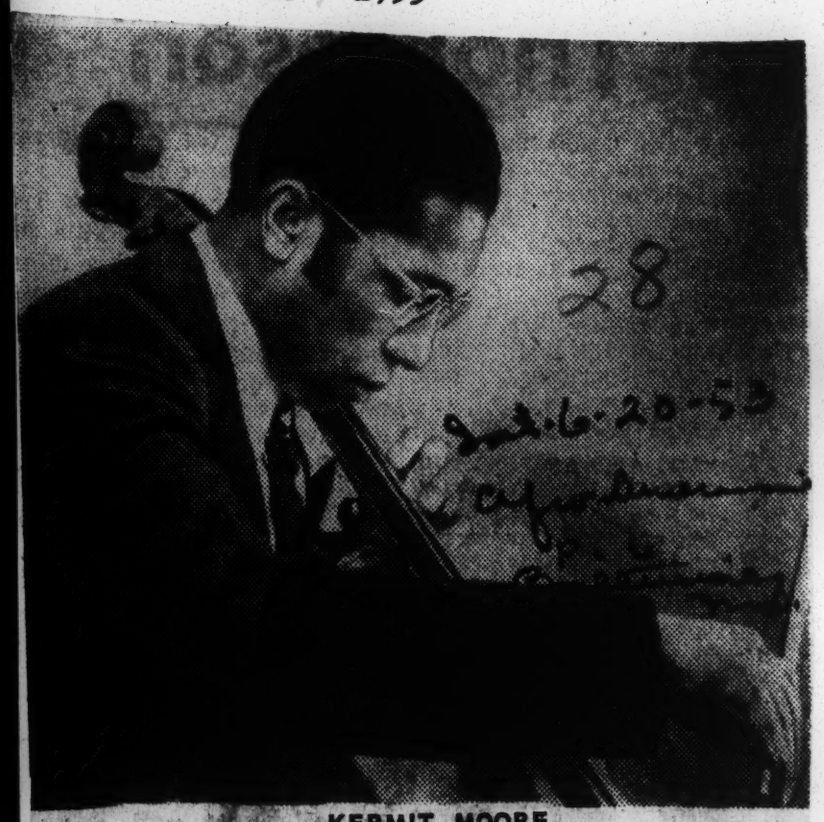
In Miss Maynor's first group, Sibelius' "The Tryst" was outstanding. Milhaud's "Chant de Forgeron," from a song cycle on Hebrew themes, and Debussy's "Beau Soir" also were a rare delight, beautifully phrased and sensitively sung.

Joaquin Nin's "Malaguena" offered a decided change of pace. Rich and with Flamenco overtones, the song gave Miss Maynor a chance to demonstrate her wonderful contralto-like tones.

The "Pace, Pace, Mio Dio," from Verdi's "La Forza del Destino," although hardly of a vocal opulence associated with the dramatic role of Leonora, was beautifully sung within the framework of Miss Maynor's capabilities. More successful in the operatic vein was Dvorak's "Song to the Moon," from Rusalka.

Among the English selections, Handel's "Oh Sleep, Why Dost Thou Leave Me?" was a high spot of the evening, a marvel of poise and restraint, with the seemingly endless phrases betokening a perfection of breathing technique.

The program ended with two intense and moving spirituals, "There is a Balm in Gilead," and "Ride On Jesus." For encores, in response to enthusiastic applause, Miss Maynor sang Brahms' "Lullaby," "Comin' Through the Rye," and Heilner's "Modern Youth."



KERMIT MOORE
To Study In Europe

Hartford 'Cellist To Study Abroad

By JOSEPH A. OWENS

HARTFORD, Conn. — Kermit Moore, 'cellist and writer, has been awarded the annual Rusell Kingman all-expense scholarship for the study in cello at Fontainbleau school of music in Paris, France.

Mr. Moore, a member of the cello department at Hartt college of music and the Hartt string quartet, when not devoting his time to music works on his forthcoming book, "The Story of Colored Music."

His writings, which will soon be ready for publication, begin with a description of the African rituals and explain the advancement of art and the effect it has had on society.

While in Paris he hopes to visit the Museum of Colonial Arts, which is reputed to contain innumerable works of research dealing with music and instruments of Africa.

Moore won the scholarship by virtually outclassing the finest cellists in the country. He auditioned with and greatly impressed the French Pasquier Trio last spring when the group visited the IOS.

During his stay in Paris, he will play in at least two recitals. Mr. Kingman, an American industrialist, is sponsoring one, and he will also play a full recital of his own during " 'Cello Week" at Fontainbleau.

He will sail June 20 on the Dutch liner Waterman and return in September.

National Opera Co. Has Given Many Talented Unknowns Their Big Break

WASHINGTON

The National Negro Opera Foundation, Inc. will present its seventh annual musical festival; July 25, here at Griffith Stadium.

In addition to Washington, the group plans a season of operas in Baltimore, Philadelphia, New York, Pittsburgh and Chicago.

The events will be a part of a campaign to raise $100,000 to establish headquarters here where it may conduct its own opera [illegible]

Achievement Highlight

The achievements of NNOF include the successful push to prominence of many well-known singers and dancers.

Mrs. Mary Caldwell Dawson, founder - director, recently recalled the endless array of talented stars who got their start with NNOF.

Robert McFerrin, baritone, recently won a Metropolitan opera audition, after brilliant performances with NNOF group.

Napoleon Reed, Tenor

Napoleon Reed, became well-known for his singing role in Broadway's "Carmen Jones," and Joseph Lipscombe rose to fame after being discovered by Mrs. Dawson while he was an elevator operator.

Among many others, reading like a Who's Who of opera, are:

Lillian Evanti, Ruth Logan, Chauncey Brown, Viola Manzilla, William Robinson, Horace Wilson, Lindley Mordecai, Neal Mansfield, Alma Montgomery, Bertha Bragg, Adrian Marshall, Bernice H. Lewis, David Lee and Aaron Power, all of Washington;

Chicago Well Represented

Also Jackson Smith, Mr. Reed, Shelby Nichols, Thelma Brown, La June Fisher, Omega King, Maurice Cooper, Dr. A. S. Offord and Theodore C. Stone, all of Chicago;

Gertrude Johnson, Reginald Burrus, Lawrence Peeler, Pittsburgh;

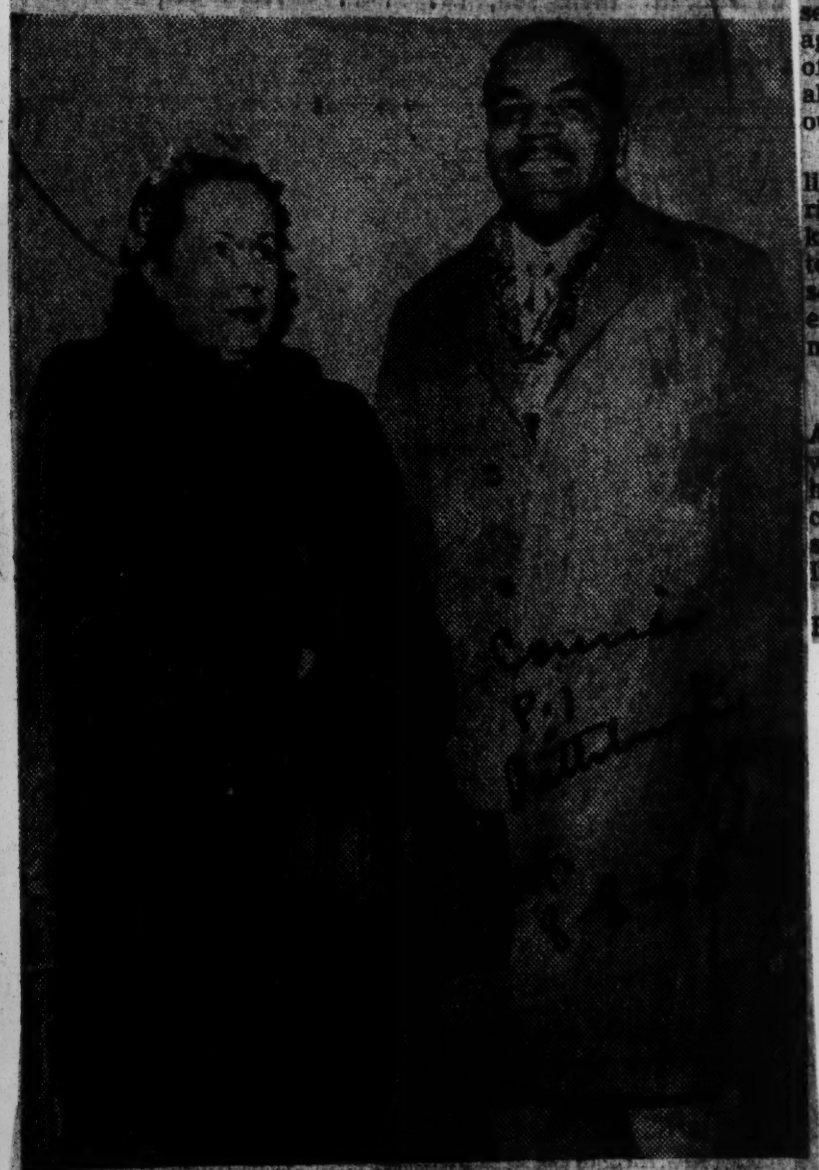
Minto Cato, Bettye Voorhees, Wilson Woodbeck, Ann Garnett, Lisle Greenidge, Edward Boatner, Roy O'Loughlin and Ralph Herbert, all of New York City, and many others.

MRS. MARY C. DAWSON
Opera Founder-Director

28 1953

AUBREY PANKEY

Ordered to Leave Paris



AUBREY PANKEY AND HIS WIFE KAY
"three very happy years," and an expulsion

Aubrey Pankey Befuddled

U. S. Singer Told To Leave Paris

28

By OLLIE HARRINGTON

PARIS—Intellectual and diplomatic circles in the French capital buzzed with excited speculation last week when it was learned that famed American Negro singer Aubrey Pankey had been ordered to leave France within three days.

The expulsion order was served against Mr. Pankey by agents of the French Department of the Interior and in practically all cases action is swift and without chance of appeal.

According to an unusually reliable source, however, the Courier has learned that M. Pankey's chief, the Minister of the Interior has granted lawyers representing Mr. Pankey a stay of eight days to allow for the termination of his affairs.

Sept. 8-1-53

MRS. KAY PANKEY, white Alabama-born wife of the singer, was questioned by the Courier in her UNESCO office and expressed complete bewilderment over the sudden action of the French police.

In a state of near collapse, Mrs. Pankey said she could think of no reason why the French had taken this action. "We've come to think of France as being our home," she said.

"We've lived here for three years and they've been three very happy years, free of the awful pressures which interracial couples in the States are constantly exposed to. Aubrey has his concerts all over France and I have been very happy in my job here at UNESCO. Now we don't know what to do or think."

* * *

THE PANKEYS have been extremely popular in Paris cultural circles for three years and their picturesque French cottage in Maison Lafitte, one of the fashionable Paris suburbs, has become a well-known center of social and cultural activities for the Paris foreign set. Mr. Pankey has for many years sung to audiences in practically every important European city.

Friends cultivated during these concert tours are frequent visitors at the Pankey home.

Among intellectuals and diplomats who learned first or Mr. Pankey's difficulties through a news story in the very conservative and respected Paris newspaper, Le Monde, it was pointed out that the Pankeys were very often invited guests at receptions given by the Polish and Hungarian embassies and had also accepted invitations to receptions at the Soviet Embassy.

HOWEVER, it was noted that the French authorities have never been known to take action against foreign residents on this basis.

It was pointed out that Mr. Pankey had for many years been quite celebrated in practically every European country and that an artist of his stature would naturally be welcomed at international social functions in Paris.

When asked if they had any plans, Mrs. Pankey said, "We're trying desperately to stay. I can hardly bear to think of having to break up our home and I couldn't think of allowing anyone to separate us and it certainly seems that someone is trying very hard to do this."

28 1953

LEONTYNE PRICE

New Broadway Star

Leontyne Price's 'Bess' Caps Her Lucky Year

By HELEN ORMSBEE

Leontyne Price, who has won so much praise for her portrayal of Bess in "Porgy and Bess," played her first part on Broadway only a year ago this month. She was one of those numerous saints in "Four Saints in Three Acts," and the interval since then has been a year of good fortune for her. When the curtain at the Ziegfeld Theater went up on "Porgy and Bess" some weeks ago, Miss Price had been singing her role for many months in Europe.

"Audiences over there were wonderful to us," she said the other day. "They listened even more with their eyes than with their ears. They knew the Gershwin music, and they knew the story, but the Negro dialect of Catfish Row was strange to them. It's not like that on Broadway. When we heard the laughs at little things in the speeches we were sure we were home again.

"Our first stop in Europe was Vienna, and we weren't prepared for all that enthusiasm. It just burst on us. In Berlin it was the same, only much more. London was a little quieter, but how they kept coming! Instead of four weeks we stayed four months. Paris, though, was the place that overflowed with welcome, and we thought they would never let the curtain come down."

The Good Luck Year

But what about Leontyne Price's year of good luck? How did it happen to her? At the start of it, she was a girl from Laurel, Miss., who had been studying for two seasons and a half at the Juilliard School of Music. She played Mistress Ford in the school's performance of Verdi's "Falstaff."

In the audience that night was Virgil Thomson, and later when he was auditioning candidates for ANTA's revival of his "Four Saints," Leontyne was among them. He wanted to hear something by Handel, and she had often sung Handel oratorios in the choir of Wilberforce College in Ohio. She got the part of St. Cecelia, with its high clear notes.

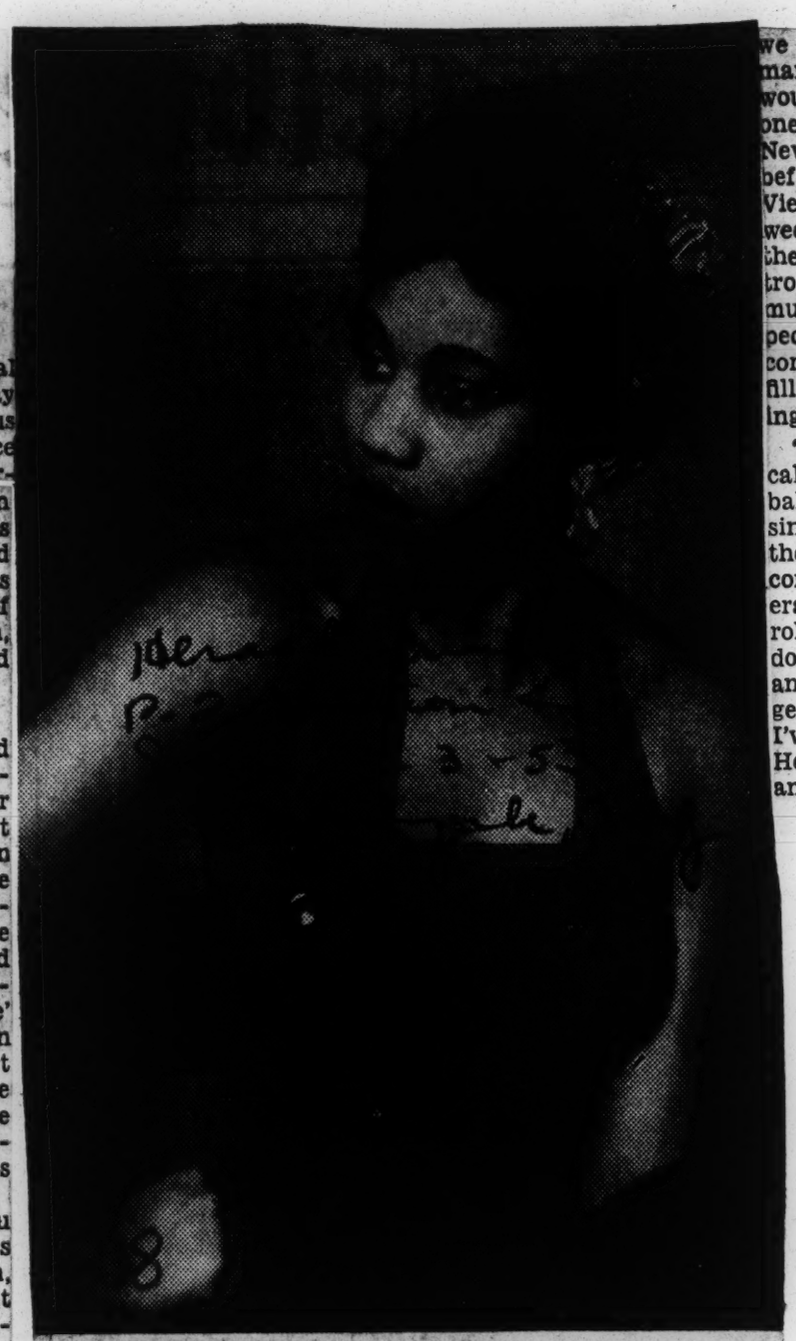
It was mid-April of 1952 when "Four Saints" commenced its two-week engagement. Toward the end of it, Miss Price was asked to go to the office of Blevins Davis and Robert Breen, the producers of "Porgy and Bess."

Study in Europe to Wait

"They talked with me and told me they had seen me in 'Falstaff,' too. After that I sang for them," she recalled. "I wasn't too excited because just then I was planning to go to Europe to study. I'd won two fellowships—the Fullbright and the John Hay Whitney awards—and I wasn't thinking of a stage production. I sang 'Summertime' and other things from 'Porgy.' In two or three days my contract was signed, and I gave up the idea of going abroad on those fellowships—or rather, I postponed it. I'll use the awards later on."

Leontyne Price can tell you the exact date when rehearsals began on the present production, for that was the day she met William Warfield, the distinguished Negro baritone who was to have the role of Porgy. It was May 5, 1952. She is Mrs. Warfield now, but that is getting ahead of the story.

Behind Miss Price's career there has stood from the start a staunch friend and sponsor. She is Mrs. Alexander Chisholm, of Laurel, Miss. In the girl's early years Mrs. Chisholm, a musician herself and the wife of a banker, saw the child's musical gifts and gave her opportunities to develop them. There were piano lessons. Leontyne always sang, but she never thought of being a professional singer until her junior year in college. Again Mrs. Chisholm came forward.



Leontyne Price, who plays Bess in the new production of "Porgy and Bess," at the Ziegfeld.

A Matter of Friendship

"She helped me to go to New York and sing for a jury of the Juilliard School," Miss Price said. "After I sang I was granted a full scholarship. That was one of so many things she has done for me. She says they're a matter of personal friendship, not of race relations. She's known me ever since I was born. My aunt was a maid in her family for forty years, and that started the friendship."

When "Porgy and Bess" opened on Broadway, Mrs. Chisholm was on hand for the occasion. Last summer, while the company toured this country in preparation for Europe, she saw several performances.

"I remembered something when William Warfield came to our first rehearsal last May," Leontyne Price continued. "Two years before that, I'd gone to his recital at Town Hall and I wanted his autograph, but there was such a crowd that I couldn't get near him. He had seemed so famous and far beyond me then."

Courtship and Marriage

The company gave its first performance in Dallas, Tex., on June 9, and the courtship had its frustrations. "By the time we got to Chicago," she remarked, "we'd agreed that I wouldn't have dates with any one else." They were married in New York on Aug. 31, the day before the company flew to Vienna. The cast attended the wedding, and Cab Calloway gave the toast at the reception. The troupe's stay abroad was so much longer than had been expected that Warfield had to come home from London to fulfill his American concert bookings.

"I'm still working with my vocal teacher, Florence Page Kimball, who has taught me ever since I entered Juilliard," said the singer. "I study the classics contemporary French songs, opera roles. Aida is my favorite role, and some day I'd like to do grand opera. My husband and I plan to give concerts together, but that won't be till I've worked and studied more. He is ahead of me as an artist and I must catch up."

LEONTYNE PRICE STORY:

Singer Credits Rise To White Benefactor

NEW YORK (ANP) — Like many other famous singers of today who attribute their ultimate success to the influence of another person, Leontyne Price confessed last week that she credits her self-confidence to a white woman friend's support.

LEONTYNE PRICE
Lauds Her Benefactress

Miss Price, the female star of "Porgy and Bess," was just another young soprano at New York's Juilliard School of Music.

And behind her quick rise to fame has been, she says, the confidence and support of Mrs. Alexander F. Chisholm, of Laurel, Miss., Miss Price's hometown.

Contemporary Of Daughters

Miss Price, now 26, is a contemporary of Miss Chisholm's oldest daughter and grew up playing with the three Chisholm daughters — Jean, Peggy and Cynthia.

She went to the Chisholm home to play the piano, to borrow music, to listen to their records, and the Chisholms loved her voice and her quick sense of music.

During a number of hometown concerts Mrs. Chisholm did not think it amiss to serve as Miss Price's piano accompanist on various occasions.

When she was graduated from high school in Laurel, Leontyne won a scholarship to Wilberforce college in Ohio and the Chisholms helped by providing spending money and clothing.

Leontyne's mother was also the laundress for the Chisholm family for 35 years.

Carried College Expenses

Later during Leontyne's college days, the Chisholms took over all of her college expenses until she was awarded a B.A. in voice and piano.

Leontyne then won a four-year, full tuition scholarship to Juilliard, majoring in voice and doing special work under Florence Page Kimball.

And again, just as they did their own daughters, the Chisholms bought Leontynes wardrobes, paid her rail fares home to Laurel on holidays and maintained her other expenses.

In the summer of 1952, Leontyne won a scholarship to the Tangelwood Music Festival at Lenox, Mass., and in January sang the role of Mistress Ford in "Falstaff," a Juilliard school production.

Fairy-Tale Experiences

It wasn't long afterwards that Miss Price won the John Hay Whitney cash award of $1,500 for foreign study, plus a Fulbright scholarship, and was already planning a year's study in Europe.

Before leaving for Paris, however, she was auditoned and offered the role of Bess in "Porgy and Bess."

This meant, of course, that if she accepted the role, she would have to postpone her year of study abroad.

Leontyne then telephoned the Chisholms and asked them to help her decide.

"Bess" won, and ever since, her career has had a remarkable fairy-tale of experiences—even her marriage to William Warfield, her leading man.

Assignment: America—

LAUREL COUPLE BACKS NEGRO SOPRANO STAR

Opera Debut Caps Rise Of Housekeeper's Niece

LEONTYNE SINGS 'BESS'

By INEZ ROBB
International News Service Writer

NEW YORK, March 19.—This is a nice story about Americans. It really has two heroines. The first is Leontyne Price, the stunning young Negro soprano who made a sensational debut two weeks ago as Bess in the current Broadway production of the late George Gershwin's folk opera "Porgy and Bess."

The second heroine is Mrs. Alexander Field (Elizabeth) Chisholm of Laurel, Miss., who has watched over Leontyne and her career ever since she and Mr. Chisholm decided to provide this gifted niece of their Negro housekeeper with a musical education.

"If it were possible for a girl to have two mothers and two homes, that's how lucky I've been," Leontyne said the other day when I met her and Mrs. Chisholm, a brisk, witty woman born and reared in Mississippi.

Miss Robb

"It's no more trouble raising four girls than three," said Mrs. Chisholm, who has three daughters of her own.

"My aunt has worked for Miss Elizabeth for many years," said Leontyne. "So from the time I was a little girl I was always in and out of her house. She had two pianos and I could always practice there.

"When I was graduated from vocational high school in Laurel, my father, who is a laborer in the sawmill at home, sent me to Wilberforce State College in Ohio.

Voice Worth Training

"When Wilberforce said my voice was worth training, my father could not afford to send me on to Juilliard School of Music. So Miss Elizabeth and Mr. Chisholm said they would pay my way.

"When I went to Juilliard, I was lucky enough to win a full scholarship that paid my tuition. But Miss Elizabeth and Mr. Chisholm paid all my other expenses.

"But it wasn't just the money that mattered. Why, Miss Elizabeth even came up here to be with me when I had to have my wisdom teeth pulled!"

Leontyne had been in Julliard almost four years when "things began popping like popcorn" in February, 1952. In that month, in a single week she won both a Fulbright and a John Hay Whitney scholarship. ("It cost us $7 in long distance charges collect in Laurel," Mrs. Chisholm remembered.)

At almost the same time, Leontyne was offered a part in the Gertrude Stein opera, "Four Saints in Three Acts," which went to Paris late last spring as part of the western world's "Congress of Cultural Freedom."

Opened In Dallas

And while in rehearsal for that, Leontyne auditioned for and won the role of Bess in the Blevins Davis-Robert Green production of "Porgy and Bess," which had its premiere in Dallas. The girl reached Dallas from Paris in time for one day's rehearsal before the Gershwin work opened in the Texas city.

The whole Chisholm family, including sisters, cousins and aunts, was in Dallas to cheer Leontyne to the echo. When the show opened in Chicago, Chisholms five rows deep were present to applaud Leontyne. When the show opened in Washington, Chisholms were six rows deep. And when it opened in New York, there were seven rows of 'em.

When Leontyne met and married the famous Negro singer, William Warfield, the original Porgy in the current production, Mrs. Chisholm went to Washington and arranged the whole wedding.

Now Mrs. Chisholm is in New York until April, having been delegated by the Chisholm family to see that life for the young prima donna is not too complicated during her first weeks on Broadway.

And what is next for Leontyne?

Well, the Chisholms have their hearts set on the Metropolitan Opera, and I am willing to make book.

Incredible Story Of Unique Aid

Leontyne Price Of 'Porgy And Bess' Living Proof Dixie Can Drop Bias

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"My aunt has worked for the Chisholms for many years," said Miss Price. "So from the time I was a little girl I was always in and out of their house. They had two pianos and I could always practice there.

"When I was graduated from vocational High school in Laurel, my father, who is a laborer in the sawmill at home, sent me to Wilberforce State college in Ohio.

"When Wilberforce said my voice was worth training, my father could not afford to send me on to Juilliard school of Music. So Mr. and Mrs. Chisholm said they would pay my way.

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And what is next for Miss Price?

Leontyne Price Sings With Metropolitan Opera Stars In Mammoth TV-ABC Jamboree

By GLADYS P. GRAHAM

NEW YORK. — (ANP) — One of the most impressive groups of opera stars ever to perform on a single program was assembled last week for the massive Metropolitan Opera Jamboree (and appeal for funds to save the 70-year-old house), which lasted an hour and half over the ABC radio and television network.

A Mississippi born soprano Leontyne Price, current star of "Porgy And Bess," made history as a participating artist, along with Zinka Milanoy, Mario del Monaco, George London, Licia Albanese, Salvatore Bacaloni and Blanche Thebom among other Metropolitan artists.

Miss Price was introduced by Deems Taylor, Milton Cross and Howard Dietz.

Wearing a flowing lime net gown adorned with pearl accessories, the gifted artist sang George Gershwin's "Summertime" from "Porgy And Bess." She is appearing in it currently at the Ziegfield theater on Broadway.

Deems Taylor, genial host of the Metropolitan Jamboree, introduced Miss Price as the wife of William Warfield, leading baritone.

Max Rudolf [illegible] of two conductors for the Met, the other being Fausto Cleva) conductor and the ABC symphony orchestra during her number.

Miss Price received a tumultous ovation.

MUSIC

International Society

By VIRGIL THOMSON

MUSEUM OF MODERN ART
International Society for Contemporary Music, concert of Henri Sauguet's works last night.
First American performances of Second String Quartet (Juilliard String Quartet); La Voyante (Leontyne Price and chamber orchestra, directed by Jean Morel); La Nuit, a ballet (danced by Maria Tallchief, Nicholas Magallanes and company, choreography by Todd Bolender, decors and costumes by Jacques Dupont); La Chevre-Feuille, song cycle (Martial Singher, baritone; John La Montaine, pianist); Bocages (chamber orchestra, conducted by Jean Morel).

A French Master

THe music of Henri Sauguet, hitherto little known in the United States, made a striking impression Thursday in a concert organized by the International Society for Contemporary Music to honor the composer on his first visit to our country. Presented in impeccable performances at the Museum of Modern Art before a packed house of New York celebrities, five works of divers forms and instrumentations received a spontaneous welcome of far more than usual warmth, as did also the composer himself, present and bowing.

There was a String Quartet (No. 2) played by the Juilliard Quartet, a sweet and romantic work with both grace and depth in it and with a slow movement of rich and sad dissonant harmony, a noble work and a lively piece. There was also "La Voyante," a vocal scene in several movements accompanied by a chamber orchestra. The text, by the composer himself, describes in semi-dramatic form various kinds of fortune-telling—by cards, by astrology, by palm reading. It is a work at once of great sensibility and great brilliance. As sung (and a little bit acted) by Leontyne Price and conducted by Jean Morel, "La Voyante" was the top of the evening, audience-wise.

* * *

Very close in favor was a ballet, danced by Maria Tallchief, Nicholas Magallanes and a corps de ballet of ten to a choreography by Todd Bollender in colorful costumes and before a décor-screen designed by the French designer Jacques Dupont, also making his first American visit. And scarcely les provocative of ovation was a song-cycle on love-poems by George Huguet entitled "La Chèvre-Feuille," sung perfectly by Martial Singher.

At the end came a piece for ten

Leontyne Price

wind instruments and harp, conducted by Jean Morel. "Bocages" ("Wooded Retreats") is its title, and it consists of three caprices, each preceded by a fanfare. The subject seems to be an eighteenth-century pastoral one, with hunting echos, games, frolics, solitudes, perspectives, privacies and, of course, love. It may be a bit long for its form, but its inspiration is constant, its delicious sonorities ever fresh, ever suave, ever evocative.

* * *

It was clear long before the evening was over (and many had not known it before) that Henri Sauguet is the prince of neo-Romantic composers. His sentiment is all tenderness and depth, his harmony rich, elaborate and really developed. His melodic line is highly vocal and fanciful, his instrumentation in the chamber-music forms ever varied, imaginative, full of fresh juxtapositions and expressive colorations. His rhythm is fluent but not strong. Heavy emphasis, insistence are not of his temper. Every work on the program ended softly, with a surprise rather than with a peroration. His music made all round a deep impression. Surely from now on we shall be hearing more from this distinguished master.

28 1953

LEONTYNE PRICE
WILLIAM WARFIELD

Leontyne Price

Morris Warman

William Warfield

Morris Warman

Closing Session Hears Price-Warfield Concert

Leontyne Price, soprano, and William Warfield, baritone, who sang at the closing session of the Herald Tribune Forum, in private life are Mr. and Mrs. Warfield.

He was born in West Helena, Ark., from where he, his brothers and his mother went to Rochester, N. Y., where his father had found work as a garbage collector.

In high school, the boy's music teacher entered him in a competition of the Music Educators National Conference and he won the prize, a scholarship to any of the big music schools and he chose the Eastman School in his home town.

In War Intelligence

After the war, during which he served in the Intelligence Corps for four years because of his knowledge of German, French and Italian, he returned for graduate work. He left, however, just before obtaining the Master's degree, to join the road company of "Call Me Mister."

But he had always hoped for a concert career and on March 19, 1950, made his New York concert debut at Town Hall. The critics acclaimed him as an extraordinary artist.

When Blevins Davis and Robert Breen announced a revival of the Heyward-Gershwin folk opera "Porgy and Bess," the male lead went to Mr. Warfield. After a successful tour in the United States, the company visited Vienna, Berlin and London, where the play was enthusiastically received.

"Porgy and Bess," served also as background for the courtship of Mr. Warfield and his bride, who was then playing Bess in the musical. They were married in 1952, between appearances in Washington and Vienna.

Like her husband, Miss Price was born in the South, in Laurel, Miss. Her father, a laborer, and her mother, a midwife, sent her to Wilberforce College, near Dayton, with the help of a friend of the family.

After graduation, her work won her a scholarship for advanced study at the Juilliard School of Music in New York

When "Porgy and Bess" was revived, she was signed for the part of Bess.

MUSIC AS WRITTEN:

President Lauds Andy Razaf's Song Of Israel

LOS ANGELES—Andy Razaf, poet, composer and humanitarian, has come up with another hit tune.

If it doesn't score in America, it has in far away Israel.

The tune, one of optimism and valor, is entitled, "The Burning Bush of Israel," with [illegible] by Razaf and [illegible] by Johnny Finke.

Impressed President

It so impressed the president of Israel that he wrote Mr. Razaf a personal letter expressing his and his country's gratitude.

The tune published by the Glory Publishing Co., of Los Angeles, has both a national and international copyright.

Mr. Razaf's song of Israel reflects the greatness of the country and its belief in God down through the centuries.

From The Song

Herewith is the gist of the song:

Behold the chosen ones have come, out of the vale of tears;
The noble State of Israel, triumphantly appears.
Tho through the ages men have said, that it was surely doomed;
The Burning Bush of Israel has never been consumed;
Burning Bush of Israel, you have stood the flame;
For God is over Israel, forever praise His name.

Mr. Razaf has to his credit such lasting tunes as "Ain't Misbehavin'," "Honeysuckle Rose" and "Twelfth St. Rag."

Still Seriously Ill

Though suffering from a serious illness, with a nurse attendant 24 hours a day, his mind remains active and alert—and his work goes on.

Floyd Levin, writing in Jazz Journal, published in London, recently said of Mr. Razaf:

"His fertile mind continues to produce melodies that will eventually provide entertainment and relaxation to countless millions."

Theatre-In-Brief

Andy Razaf Still A Top Lyricist Despite Illness

by LARRY DOUGLAS

NEW YORK—(Global)— Andy Razaf is one of the all-time greats of Tin Pan Alley, having turned out an abundance of lyrical prose, much of which has been sung all over the world.

He continues as a prominent lyricist despite the fact that he suffered a stroke two years ago at his home in Los Angeles and is paralyzed from the waist down. He now does most of his work in a wheel chair.

DUING THE life of Fats Waller, the two collaborated on many of the nation's most profitable songs, with the great Waller supplying the music . . . "Honeysuckle Rose," "S'posin'", "Make Believe Ballroom," "Deep Forest," "Memories of You," "My Fate Is In Your Hands" and "Stompin' at the Savoy." The last named tune was written for the famous Savoy Ballroom here which has been affectionately tabbed "The Home of Happy Feet."

Art Tatum set for Omaha August 28 . . . Eartha Kitt becoming quite a recording thrush . . . Leslis U. Crayne, the ten-year-old pint-sized TV and recording sensation, set for the Fred Allen Show. And will appear on the Godfrey's Friends on TV this Winterter, the Ed Sullivan and Milton Berle shows this Fall.

* * *

IT'S A TOSS-UP in our book between Willie Mae Thornton's "Hound Dog" and Willie Mabon's "I Don't Know' as the hottest record of this or any other season. . . Lionel Hampton's band still going strong . . . Sarah McLawlor still handling the Hammond Organ beautifully.

Robeson On National Tours

ST. LOUIS, Mo.—Paul Robeson, in the course of a national concert tour will appear here during July.

On August 16, he will sing at the Peace Arch, near Blaine, Wash., and then in Seattle.

Later in August, Mr. Robeson will make return engagements in Oakland and Los Angeles, Calif.

Concerts will be held on the Eastern Seaboard in September, and in the South during Oct.

His accompanist will be Alan Booth, concert pianist.

Robeson Sings Before 15,000 At Peace Arch

PEACE ARCH PARK, U. S. Canada border (ANP)—Paul Robson, the controversial baritone, sang songs of freedom to an international audience of at least 15,000 persons at his second annual outdoors concert here last week.

Despite threatening skies people poured across the borders of Canada and the United States onto the green hillside overlooking the massive Peace Portals for which the park was named.

Robeson crossed the border with an honor guard of Negro and white trade unionists and was met by a cheering Canadian-American crowd which escorted him to an improvised truck-bed platform beneath the arch.

The outdoor concert was born last year after U. S. immigration officials denied Roberson permission to enter Canada to sing at the Mine-Mill Union convention in Vancouver, B. C.

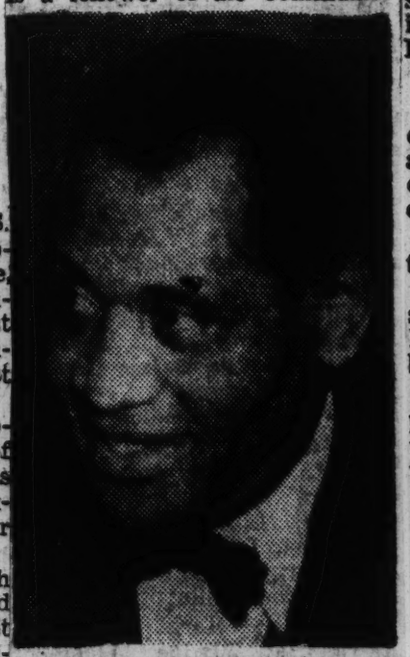
Included in Robeson's recital were: "Didn't My Lord Deliver Daniel," "Let My People Go," "Ol' Man River," "Water Boy," "Joe Hill," and the rollicking, "No, John, No."

Tells Chicago Friends He May Do 'Othello'

Concert Star And Civil Rights Figure Gives Views On Top Issues Of World

CHICAGO — (ANP) — Singer-actor Paul Robeson, today one of the most controversial political figures in the United States, has told hundreds of people here in Chicago that he feels his first duty is to fight for civil rights in the United States and he has revealed that he may return to the stage again as "Othello."

On his civil rights stand, Robeson, whom many persons feel is a follower of the Communist



PAUL ROBESON

line, said in an interview that he still wishes to fight for the end of second-class citizenship in the United States.

He had much more to say, however, about his possible return to the stage and about his current concert tour throughout the nation. Today, Robeson, a bit larger than in the old days and carrying something of a stomach, is playing small churches and open air crowds in comparison to his past when he sang in the nation's top concert halls.

Shunned By Newspapers

Here in Chicago he sang for the Building Fund club of the Lawndale Baptist church, spoke at various receptions and climaxed his visit with a gigantic outdoor concert in Washington park before gaping thousands. None of his activities received newspaper publicity; most of them received word of mouth notice or handbill announcement.

His recital at Lawndale attracted only 200 persons as a number of persons were "intimidated" not to show up. Apparently Robeson is receiving similar receptions in other cities, judging from his comments. He said:

"Core Of Nation"

"My appearances in the churches, small and large, mean a great deal to me. In these churches I appear before the core of our nation."

He cited his philosophy in these appearances as follows:

"I still believe that my essential work is here in America. My aim is to break the racial barriers here at home."

The baritone-bass singer's appearance overseas depends upon the State Department. He said that he has been invited by the British to play Shakespeare's "Othello" in London. Other foreign invitations, he said, have come from Wales where he is to sing at the national musical festival at Eistheddforth, a traditional event thousands of years old; from Israel, from Denmark, the West Indies, India, China and the Soviet Union.

Okayed By Olivier

Stating that he will seek his passport from the United States State Department, Robeson said, "I may get a break this time. I've noticed that Russian chess players have been permitted to come here for July 15...British Equity (actors and actresses top organization) has approved my trip.

"Top British stars like Lawrence Olivier have approved of my acting in England although they disagree with my ideas. They feel that I should have the right to practice my art."

25,000 At Paul Robeson Concert

PEACE ARCH PARK, U. S.-Canada Border near Blaine, Wash., Aug. 16.—Paul Robeson sang songs of peace and freedom to an international audience of at least 25,000 at his second annual outdoor concert here today.

Despite overcast skies, people poured in an uninterrupted stream for five hours across the borders of Canada and the U. S. onto the broad green plain and grassy hillside overlooking the massive Peace Portals for which the park was named.

As Robeson crossed the border with an honor guard of Negro and white trade unionists at 2 p.m. he was immediately met and surrounded by a cheering Canadian-American throng which proudly escorted him to an improvised truck-bed platform beneath the great arch.

Among those greeting the great Negro artist were leaders of the British Columbia district of Mine, Mill and Smelter Workers Union, sponsors for the second consecutive year of the international day of song and brotherhood.

The huge outdoor concert was born last year after U. S. Immigration authorities had denied Robeson permission to enter Canada to sing at the Mine-Mill Union convention in Vancouver, B. C. The decision was iquckly made that "if Paul can't come to us, we'll go to Paul." The first concert, in May, 1952, with somewhere between 30,000 and 40,000 persons in attendance, was the result.

As Robeson mounted the makeshift "stage" with his accompanist the young Negro concert pianist Allan Booth, the beautifully-landscaped park overlooking Boundary Bay came alive with thousands standing, cheering, and waving in salute to this great American and champion of freedom.

Robeson Thrills Crowd of 25,000 With Songs - Talks

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25,000 hear Robeson's song-plea for freedom

Will continue fighting ways

No semblance of trouble at park

PEACE ARCH PARK, BLAINE, Wash.—Paul Robeson sang songs of peace and freedom to an international audience of at least 25,000 at his recent second annual outdoor concert here.

Despite overcast skies, people poured for five hours across the borders of Canada and the U.S. onto the plain and hillside overlooking the Peace Portal for which the park was named.

As Robeson crossed the border with an interracial honor guard of trade unionists, he was met and surrounded by a cheering Canadian-American throng which escorted him to an improvised truck-bed platform beneath the great arch.

Born Of Necessity

The outdoor concert was born last year after U.S. Immigration authorities had denied Robeson permission to enter Canada to sing at the Mine-Mill Union convention in Vancouver.

As Robeson mounted the makeshift "stage" with his piano accompanist, Allan Booth, the park came alive with thouands standing, cheering, and waving in salute to him.

Robeson began his program with "Didn't My Lord Deliver Daniel," then sang old favorites such as "Let My People Go," "Old Man River" and "Water Boy."

Many Lyrical Favorites

There were also lyrical favorites, including the tender "Drink to Me Only With Thine Eyes," the rollicking "No, John, No," "Joe Hill," famed among the hard-rock miners who make up Mine-Mill's membership, and "What Is America to Me?"

Robeson concluded his program with a brief, informal but impassioned plea for world brotherhood and peace.

"I wish I could go on all day," he said. "This gathering means much to Americans who are struggling for peace, who are facing jail, facing hostile courts today, simply because they fight for world peace and for dignity in my America."

Will Continue Meddling

Robeson drew laughter and applause from his predominantly-white audience when he said that some people "seem to think that my support for the independence struggles of the peoples is meddling in the foreign affairs of the U. S. government. Now that's just too bad, because I'm just going to have to continue to meddle."

Other Americans, he said, "can choose their Francos and the refuse of Nazi Fascism. I choose to stretch my hand out to the brave peoples in all lands—to Latin America, to Africa, to the people of the New China as today they build a new life for 500 million people."

"I speak," he said, "as one whose roots are deep in my land, as one whose fathers toiled, in cotton, toiled in tobacco, and I say I have a right to speak on this soil drenched with the blood and sweat of my ancestors."

No Trouble Threatened

He said he would "continue the fight for peace whatever the difficulties," and concluded:

"I want everybody within range of my voice—official and otherwise—to know that I will not go back on that pledge by one ten-thousandth part of one little inch!"

There was no attempt to provoke trouble from any source.

Paul Robeson gives small farewell concert

WASHINTON

Big broad - shouldered Paul Robeson made the walls of Gordon's Convalescent Home on T street tremble at a private concert for patients and guests, Tuesday night.

And when he sang "Old Man River" and "Deep River" with his cloudy eyes and frowning face, it was like in the old days when this great artist stood on the world renown concert stages and sang before thousands of persons.

Mr. Robeson sang some 12 of his best loved songs like, "Water Boy,' 'Didn't My Lord Deliver Daniel," "Scandalize My Name" by Burleigh and "Drink To Me Only With Thine Eyes" and gave Washington a chance to hear what the world has been missing these past years.

Novice Plays

At the piano was a Howard University senior, Charles Thompson, who had met Mr. Robeson only 10 minutes before the concert began, in his room at the convalescent home.

But this didn't matter to Mr. Robeson too much. During each song he pointed out passages to his accompanist and patiently now and then whispered in his ear.

Mr. Thompson revealed later that all the music was new to him and the sheets of music were shabby from years of use.

At the end of the concert, Mr. Robeson turned to the audience of 50-odd persons and thanked Thompson for "doing a good job."

Mr Robeson, who has been at the home "resting" for a month and lost 20 pounds now tips the scale at 258 and looks well.

To Return Next Year

He left Washington Thursday for NYC where he plans to spend Christmas with his son, Paul and his (Paul's) wife and two children.

The great concert singer, promised to return annually to Washington to rest at the home.

Mrs. Ida Taylor, manager of the home, pointed out in her introduction that the convalescent Mrs. Mary Church Terrell, Washington's civil rights fighter, home was a place to rest before one became broke.

was called by Mr. Robeson one of the "great, great women of the world."

In turn, Mrs. Terrell stated that Mr. Robeson had done more for his race than any other person.

Mr. Robeson's voice has not changed. He still has great control which can take him from deep, deep base to almost tenor.

28 1953

MRS. ROENA SAVAGE

Singing Teachers Honor Mrs. Savage

JEFFERSON CITY, Mo. — Mrs. Roena Savage, concert singer, has been elected to membership in the National Association of Teachers of Singing Inc., sponsored by Margaret Scott and Hardin Van Deursen of the U. of Kansas City.

Active in the concert field, she maintains a studio of opera and voice and has served as adjudicator for festivals and contests and on panels for opera and voice.

She was a teacher of voice and musiocology at Lincoln Univ., Tennessee State, and taught voice and choral in the Adult Education programs of the San Bernardino and Redlands high schools of California.

Extensively Trained

Her training in music was in the Univ. of Southern California, and the Univ. of Missouri. She studied under internationally famous teachers, Richard Hageman, Hollywood; the late Vetta Kast, St. Louis; Dr. Herbert Gould, Univ. of Missouri; Marcella Craft, director of the Riverside grand opera, and Pietro Cimini, former director of the Los Angeles grand opera and Hollywood Bowl conductor.

Mrs. Savage was recently elected vice president of the Missouri Council of Church Women and is a member of Delta Sigma Theta sorority.

Mrs. ROENA SAVAGE

[From Late Editions of Yesterday's Times.]

PHILIPPA SCHUYLER IN TOWN HALL BOW

Pianist Shows Firm, Vibrant Rhythm in Recital Including Mendelssohn, Bach, Debussy

PHILIPPA SCHUYLER, pianist. At Town Hall.

Chromatic Fantasy and Fugue.....Bach
Sonata in A major.....Scarlatti
Tambourin.....Rameau-Godowsky
Variations Serieuses.....Mendelssohn
Impromptu in G flat.....Schubert
Scherzo in C sharp minor.....Chopin
Waldstein Sonata.....Beethoven
L'Isle Joyeuse.....Debussy
Le Chat et la Souris.....Copland
Jeux d'Eau, El Alborada del Gracioso....Ravel

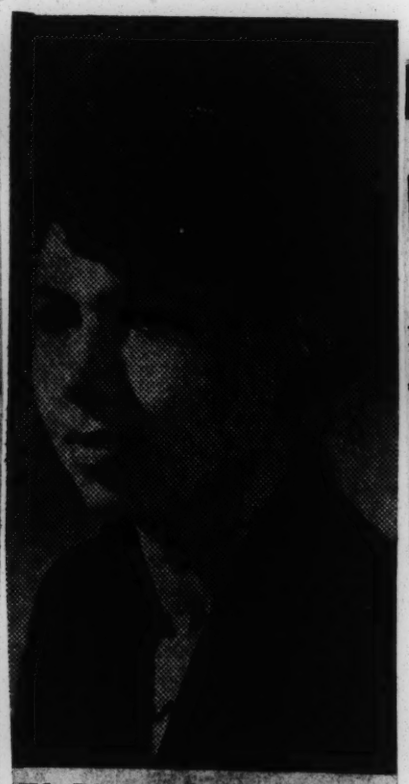
[illegible] began making news at the age of 2½ when reporters discovered she could spell some enormous words with unfailing accuracy. At 4 she began winning piano tournaments. Three years later she revealed gifts as a composer and at 14 she was a soloist at the Lewisohn Stadium. Last night at Town Hall she entered a new phase of her career, for she gave her first formal recital here as an adult artist.

She now is a composed young woman of 21 and it can be reported that her gifts were not mere flashes, extinguished with the expiration of childhood. She is a pianist of exceptional intelligence. As yet she has certain emotional limitations, but few pianists of her age group have given such good recitals this season.

A common fault of pianists is that most of them have a tendency to slow down when they start playing softly. In her opening selection, Bach's Chromatic Fantasy, Miss Schuyler showed that not only does she not fall into this trap, but she displays remarkable ability to fluctuate from loud to soft with no alteration of pace.

In the ensuing Scarlatti Sonata, she showed, too, that she can maintain a firm and vibrant rhythm in spite of all difficulties of fingering. And technical control was only the beginning, for she still has the faculty to spell accurately. Not a note seemed to be slurred, missed or given an inaccurate time value all evening.

Better still, she understands meanings as well as spellings, and one of the pleasures of her recital was the way the musical logic of each piece was understood. The ornamentation was always kept subordinate and the melodic lines were stated clearly and often songfully.



IN PIANO RECITAL: Phillippa Schuyler, who presented a varied program at Town Hall.

One would judge this clarity of her's derived from her work as a practical composer, for it is something composers often show. It specially was welcome in Mendelssohn's Variations Serieuses and in Debussy's "L'Isle Joyeuse," two works that often get messed up in performance because the abundance of notes to be played swiftly cause many performers to lose the central threads.

What, then, are Miss Schuyler's limitations at this point? One would say the chief one is the incapacity to play with passionate intensity. She is not unfeeling, but her playing is as yet restricted to a cool tenderness. And the want of warmth and vehemence were felt most keenly in the Chopin Scherzo and Beethoven's Waldstein.

But this intensity may develop with greater maturity. In the meantime, it can be said that she does a work like the Schubert G flat Impromptu with a beauty and simplicity that are quite touching, and a piece like Ravel's "Jeux d'Eau" with a cascading of crystalline tone that is enchanting. And she can play a fugue as if she had worked it out herself. That is a lot for a 21-year-old. R. P.

Phillipa Schuyler's Recital Solid Click

By NORA HOLT

NEW YORK — (ANP) — Phillipa Schuyler, gifted pianist-composer, recently gave her first Town Hall concert in New York City before a near capacity house.

That the young pianist made a deep impression upon the select audience was assured by the five encores, six curtain calls and hundreds of persons who went back stage to personally congratulate her and receive autographs.

Miss Schuyler has been making headline news since she was 2 and one half years old, when she could accurately spell five and six syllable words with ease. At four she was composing and winning piano contests and at 14 she was soloist at Lewisohn Stadium with the N. Y. Philharmonic Symphony under Thor Johnson, conductor. She not only played the Saint-Saens concerto with pianistic excellence, but exhibited her creative prowess when the orchestra played her "Rumpelstiltskin" scherzo which she also orchestrated.

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Just emerging from her teens into womanhood, Miss Schuyler exhibited a steady and sensational growth in her Town Hall recital.

She is not only exceptionally musical but has acquired a brilliant technique which gave crystaline sheen to rapid passages, and orchestral dimensions to the meaning of each selection she played, which included works by Bach, Scarlatti, Mendelsohn, Beethoven, Schubert, Chopin, Debussy, Ravel and Copland.

The high water mark of her artistry was noted in her clarity of tone, exquisite shading and phrasing, and musical intelligence in gloriying each composer to the highest degree of interpretation. She has poise, an ingratiating stage presence, and the ability to capture her audience by the fire of her inate musical personality.

There is no doubt that Miss Schuyler is on the way to becoming one of the most distinguished pianists of this area.

She is the daughter of Mr. and Mrs. George Schuyler of New York City. Her father is the eminent writer and editor of the New York branch of the Pittsburgh Courier.

Phillipa Schuyler Scores In Town Hall Recital

By NORA HOLT

NEW YORK. — (ANP) — Phillipa Schuyler, gifted pianist-composer, recently gave her first Town Hall concert in New York City before a near capacity house and received generous acclaim from metropolitan music critics, music lovers and prominent music patrons.

That the young pianist made a deep impression upon the select audience was assured by the five encores, six curtain calls and hundreds of persons who went back stage to personally congratulate her and receive autographs.

Miss Schuyler has been making headline news since she was 2 1-2 years old, when she could accurately spell five and six syllble

The Fugue's Lines Were Clear

Philippa Scores In Sweden Debut

STOCKHOLM—In the first appearance here within memory of an American Negro pianist, Philippa Duke Schuyler of New York City scored a triumph last week with her debut at Konserthuset Lilla Salen, which the musical elite packed for the occasion.

In his review the following morning in Stockholm-Tidningen, the distinguished music critic Kurt Aheberg said:

"Many pianists play Bach, but Philippa Schuyler embued the recitative parts of the Fantasy with such living and finely drawn quality that one was entirely captured by it.

"The lines of the fugue were clear, transparent and perfect. Three seldom-heard sonatas by Scarlatti were played with sympathetic intimacy. Schubert was beautiful. After intermission she played Ravel with great refinement. Philippa Schuyler is an admirable piano artist."

via Copenhagen. Before returning to New York, about Dec. 1 she appears in Copenhagen, Oslo, Trondheim, Amsterdam, Helsinki, Brussels and London.

The Harlem-born pianist left New York by Scandinavian Airlines on Oct 17 for Stockholm

Captures Norway

Philippa Schuyler in Triumphant Tour of Norwegian Concert Halls

OSLO — Norwegian critics have raved about the playing of ace Harlem pianist-composer Philippa Duke Schuyler who played twice in this city and once in Trondheim.

Klaus Egge, critic of Arbeiderbladet referred to her as "a great new musical personality." Thorleif Eken of Morgan Posten said, "One seldom hears a talent with such a technical virtuosity combined with refined and cultured interpretation."

Dag Winding-Sorensen in Aftenposten exclaimed: "She won all hearts," while Kristian Lange of Dagbladet remarked that she was "a very young but remarkable personality! ravishing and dazzling! one of the future's greatest."

RAVE NOTICES

Miss Schuyler went from Oslo to Trondheim, after her first Oslo recital, and there Asta Buen said in Addresseavisa: "Here is a refined and a powerful and original artist with deep singing tone and primitive force."

Returning to Oslo, Miss Schuyler played a second recital, again to a large audience within three days of her last appearance, and again captivated the Norsemen.

Afterward U. S. Ambassador and Mrs. Strong entertained her at a reception in their beautiful home where the elite of the capital were in attendance.

Copenhagen invited Miss Schuyler for a second recital on Nov. 5. Afterward Social Demokraten remarked: "We appoint Philippa the new Crown Princess of the Piano."

Its critics then called her the equal of Anno Fischer, the Soviet pianist of Hungary, who is considered Europe's greatest woman pianist. He regarded her as having both the highly developed technique and the cultural background of the best.

Phillipa Schuyler Hailed In London

LONDON — (ANP) — It was an unexpected delight when the youthful pianist Phillipa Schuyler made her London debut at the R. B. A. Galleries where she gave a demonstration of magnetic virility in piano playing that conveyed a sensual thrill of wondrous amazement to her audience.

Her robust masculine tone and the perfection of her finger-mechlike manner among an audience made up mostly of professional pianists and music students.

Miss Schuyler had discarded the legendary habit of including a group of Chopin's works in her program. This, however, did not detract from the brilliancy of her technique and style which are comprehensive, masterful and sensitive. She has a penchant for the works of modern composers.

Phillippa Schuler Thrills London In "Magnetic" Concert

BY RUDOLPH DUNBAR

LONDON —(ANP)— It was an unexpected delight when the youthful pianist Phillippa Schuyler made her London debut at the R. B. A. Galleries where she gave a demonstration of magnetic virility in piano playing that conveyed a sensual thrill of wondrous amazement to her audience.

Her robust masculine tone and the perfection of her finger-mechanism were discussed in a similar manner among an audience made up mostly of professional pianists and music students.

Her program consisted of: Chromatic Fantasy and Fugue by Bach; Three Sonatas by Scarlatti; Variations Serieuses, Dpus 54 by Mendelssohn; (Waldstein) Sonata in C Major, Opus 53 by Beethoven; Impromptu in G Flat, Opus 90, No. 3 by Schubert; Jeux d'Eau by Ravel; Sonata in D minor by Griffes; Lydie Joyeuse by Debussy; the Ritual Fire Dance by Defalla; and the Cat and Mouse Scherzo by Aaron Copland.

Miss Schuyler had discarded the legendary habit of including a group of Chopin's works in her program. This, however, did not detract from the brilliancy of her technique and style which are comprehensive, masterful and sensitive.

She has a penchant for the works of modern composers. In Ravel's Sonatine "Jeux d'Eau" with its remarkable tone colorings, the delicious notes were falling from her fingers like visible drops of liquid moon-stone. The curious scales and runs, the singular play of interlocking fingers and crossed-over hands—the subtle fading and brilliant harmonies were characterized by perfect evenness.

Miss Schuyler played Aaron Copland's "Cat and Mouse" Scherzo as if she had written it herself. She must not, however, pander too much to the love of a dazzling display of technique, but must strive as well for the establishment of a singing tone and poetry in piano playing.

Negro Congressman's Wife Ignores Flu, Makes Hit In Jackson College Program

By JIM SHARP

Hazel Scott ignored an attack of [illegible] and not only gave her scheduled concert at Jackson College Auditorium Friday night but added nearly an hour in encores which still left her audience applauding for more.

The noted Negro pianist — and singer and actress — ran the musical gamut in a program which ranged from the classics, to Gershwin, to blues and boogie-woogie. And in one encore she turned linguist and did the familiar "The Man I love" in both French and English.

She also captivated her audience with clever improvisations. For example, carrying the base of "Tea for Two" while she strummed through a half-dozen popular tunes in treble, and making the work of both hands clearly distinguishable. She convinced her listeners that she not only was an excellent pianist but a dynamic actress, as well. Both qualities are come by almost by heritage — her mother was a concert pianist.

Hazel Scott not only makes her audience enjoy her work but she patently enjoys it herself, even with the flu. Backstage she explained this with the statement, "I like people, period."

She's Trinidad born but was reared in New York, has lived there since and is the wife of U. S. Rep. Adam Clayton Powell (Dem. N. Y.).

She was ordered home from a European tour last October, then resumed her work in December in the United States, coming to Jackson from appearances in Memphis and Ashville, Tenn. She was to return to New York today for a rest of nine days before more concerts beginning in Ohio.

tive Adam Clayton Powell of New York, she is known by radio, concert, movie and television fans. She has her own television show, "The Hazel Scott Show."

She took music for four years at Juilliard School of Music in New York—then used the technique she learned there to panic the customers at Cafe Society, a big New York night club.

The pianist recently returned from her first concert tour of Europe, and revisited her native Trinidad last summer during her first concert tour of the Caribbean area.

Her program here tonight will include:

I

Etincelles (Sparks) ..... Moszkowski
Gigue ..... Graun
Organ Toccata and Fugue in D minor ..... Bach-Busoni

II

Nocturne in C sharp minor (Posthumous) ..... Chopin
Impromptu in F sharp ..... Chopin
Waltz in E minor ..... Chopin

III

La Plus que Lente ..... Debussy
The Girl with the Flaxen Hair ..... Debussy
Rhapsody in C, Op. 11, No. 3 ..... Dohnanyi

Intermission

Hazel Scott Improvisations, announced by the pianist.

Because of the Auditorium's segregation policy for white and Negro audiences, and the soloist's policy of not playing before segregated audineces, the concert will be for Negroes only.

LEAVING FOR PARIS — New York City — Noted pianist Hazel Scott and her son Adam Clayton Powell III are pictured as they boarded an Air France plane to Paris for a two weeks vacation. From Paris they will go to Germany where Miss Scott will entertain our troops of the 12th Air Force. — (International)

Hazel Scott Plays Here At 8 Tonight

Pianist's Auditorium Concert For Negroes Only

HAZEL SCOTT, the svelte Negro pianist who romps nimbly from Bach to boogie without losing a beat, will appear in a recital at 8 tonight in the South Hall of the Auidtorium, sponsored by the local chapter of Delta Sigma Theta Sorority.

The wife of Negro Representa-

28 1953

SOPHIE TUCKER
SHELTON BROOKS

Play 'Some of These Days' at My Funeral, Says Sophie Tucker In TV Tribute to Shelton Brooks

Many years ago the dynamic Sophie Tucker hitched her wagon to a star—a star in the form of a song, "Some of These Days," that showcased her act and in later years mirrored her philosophy of life. The "last of the red hot mamas" is still going strong and she still thinks so much of "Some of These Days" that she wants it played at her funeral.

In a rousing tribute to Composer Shelton Brooks on Ed Sullivan's "Toast of the Town" television show last week, Sophie Tucker called upon all her showmanship to give credit to the composer of "Some of These Days" and she socked it over in her own inimitable style.

The great entertainer, whose career has spanned several eras of show business, including vaudeville, movies, radio and television (and today all three), virtually stole the show and by so doing revived the name of Shelton Brooks, who gave her "Some of These Days," a song Miss Tucker has kept alive since 1910, or thereabouts.

In most cases, singers gain more fame than composers of the songs they project. The same, in a sense, is true of Shelton Brooks, so let us talk about Mr. Brooks.

Shelton Brooks was born in Annesburg, Ontario, Canada, on May 4, 1886. He became a professional pianist in Detroit cafes, then turned to vaudeville as an entertainer. But his greatest fame stemmed from his songs: the immortal "Some of These Days," "The Darktown Strutters Ball," "All Night Long," "Jean," "Walkin' the Dog," "You Ain't Talkin' to Me" and "Honey Gal," among others. These songs were of enough note to grant Shelton Brooks membership in ASCAP in 1929. At last reports, Mr. Brooks is living in Fontana, Calif., and doesn't seek the limelight he once enjoyed.

Somewhere in these United States "Some of These Days" is played every night, because as long as Sophie Tucker is around, it will be played—and people will remember Shelton Brooks as the man who gave the world a song that means a lot of things to a lot of people, according to what they read into the lyrics.

Today the song means so much to Sophie Tucker that she wants "Some of These Days" played at her funeral. And because of "Some of These Days" the names of Sophie Tucker and Shelton Brooks will never die. Together they made it a legend.—GEORGE F. BROWN.

SOPHIE TUCKER
. . . she sang it

SHELTON BROOKS
. . . he wrote it

Madame Florence Cole Talbert Met Challenge And Became Opera Star

By LEE BLACKWELL

Florence Cole was a girl of 15 in Los Angeles when she was introduced to opera.

Florence noticed the star and asked: "Why is she all blacked up."

"She's supposed to be an Ethiopian" the curious teenager was informed.

"But why don't they let a Negro sing the part," she pressed.

"There are no Negroes who can," Florence was told.

Those words were a challenge and the pig-tailed teenager vowed she would someday sing the lead in "Aida."

That curious little girl was to become known as Madame Florence Cole Talbert, the first Negro to sing "Aida." The lyric dramatic soprano passed up more lucrative fields to devote her musical gift to opera and the concert stage.

The Detroit-born singer paused in Chicago this week en route to Washington, D. C., to attend the annual festival of the National Negro Opera Guild, founded and directed by Mary Cardwell Dawson, where Madame Talbert will be presented with a citation as the "First Lady of Opera."

Madame Talbert's once dark hair has taken on a silver hue, but the charm and poise she displayed in capturing the hearts of music lovers here and abroad has not waned.

The former coloratura now resides in Memphis, Tenn., where she teaches music and voice. She is married to Dr. B. F. McCleave, a Memphis physician and dentist. Her first husband, Wendell Talbert, violinist and composer, died in New York several years ago. Madame Talbert had no children of her own but helped to rear Dr. McCleave's four children by a previous marriage.

Madame Florence C. Talbert

The precedent-breaking singer was graduated from the Chicago Musical college in 1916, where she won the coveted first prize diamond medal. She studied in Rome for two years and first sang "Aida" in 1927 at Naples, Italy. Madame Talbert was offered a five year contract to sing the lead role in the opera but had to turn it down to return to America with her mother.

Her husband, Dr. McCleave, is president of the Bluff City Medical society and a member of the National Dental Association.

He formerly taught at the now defunct West Tennessee university. The university could not afford to put him on salary, so Dr. McCleave was allowed to take a dental course as payment.

Madame Talbert's paternal grandfather James H. Cole, rose from stable boy to one of Michigan's wealthiest financiers. At the time of his death, a Detroit daily devoted most of its front page to the ex-slave.

During her say in Chicago, Madame Talbert's visited Mrs. Amanda O'Kelly, of 432 E. 44th st., formerly of Memphis and her cousin, Mrs. Marguerite Moore, of 7355 S. Park ave.

WINS PLAUDITS

After her study and debut in Europe, Madame Talbert returned to America to draw the plaudits of critics and music lovers.

She has appeared in concerts at the nation's leading colleges and has taught music and voice at Fisk, Tuskegee, Bishop college in Texas and Rust college in Mississippi.

One of her students, Miss Vera Little, a graduate of Talladega college, and a mezzo-soprano, has been awarded a Fulbright Fellowship for a year's study in France.

Madame Talbert said her paternal and maternal grandfathers, both slaves, met while escaping the South through the underground railroad. Her paternal grandfather, James H. Cole, was part Cherokee. He was a native of Tennessee. Washington Chandler, her maternal grandfather, hailed from Arkansas. The two fugitives from slavery settled in Michigan.

Malame Talbert's mother, the late Mrs. Sadie Cole, sang with the famous Fisk Jubilee singers. Her father, Thomas Cole, was a dramatic reader and a close friend of Richard B. Harrison, late star of "The Green Pastures."

SPURNS MASQUERADE

Madame Talbert said she was urged to masquerade as an Indian upon her graduation from music school. She objected to the suggestion but was successful with Indian songs. She introduced "Indian Love Call."

The widely-known former opera star was a charter member of the National Association of Negro Musicians. She is an honorary member of the Delta Sigma Theta sorority and wrote the music to the Delta National hymn.

28 1953 5 MARGARET TYNES

Center's 'Regina' Has Largest Colored Cast In Opera History

Opera Sets New High With Integrated Policy

NEW YORK—The New York Opera company in its spring season has set a new high in its hiring and presentation of singers on a fully integrated basis throughout its opera repertory.

During its third week with Mare Blitzstein's "Regina," sung in English, the largest tan cast in the history of opera is scheduled to be presented in debuts.

Two April Performances

"Regina" will be given two other performances, April 17 and 29, with the major singers who appeared on Broadway (when William Warfield was with the opera) being imported to the opera company's stage.

Gifted Lucretia West, a native of Washington, DC and formerly of Howard University, makes her debut as Addie in "Regina."

She made her first professional appearance in Blitzstein's "The Cradle Will Rock," along with the soprano Muriel Smith currently in England with "South Pacific."

Studied In France

Miss West who recenly received the John Hay Whitney Foundation Award studied French art songs while on scholarship in Paris with Pierre and concertized extensively under the aegis of the American Embassy.

She took German lieder under famed teachers in Paris and is currently a student of May Browner.

Another Howardite and veteran operatic baritone, Lawrence Winter, the major one with NYCO/ will also make his debut in "Regina," studying the role in California.

A veteran of many Broadway and NYCO productions, Mr. Winters is a native of South Carolina and a member of Phi Beta Sigma fraternity.

Bill Dillard Bandsman

The dashing trumpeter, recently of "My Darlin' Aida," William Dillard, a native Philadelphian who has resided in Harlem for years running the gamut of musical activities, makes his debut as "Jazz" along with four other colored musicians.

Bernard Addison, banjo; clarinetist, Eddie Barefield; drumer, Samie Evans and Theodore Donnelly, trombonist are in the heavily mixed cast representative of all nations in song.

The Alpha Kappa Alpha soror and former N. C. schoolmarm Margaret Tynes, who has winded her away from the chorus lines to major solo roles, will also be heard with Brenda Lewis, William Wilderman, Priscilla Gilette, Leon Lishner, Emile Renan, Ellen Faull, Michael Pollock, Lloyd Thomas Leech, Russell Goodwin, and Eugene Bergen.

Robert Lewis, director of the legitimate theatre who staged the production when it appeared on Broadway for a short period several years ago, serves in this capacity for the production.

Two Ballerinas Listed

Two ballerinas, Mary Hinksen slated for the Choregraphic presentations of ballet master John Butler.

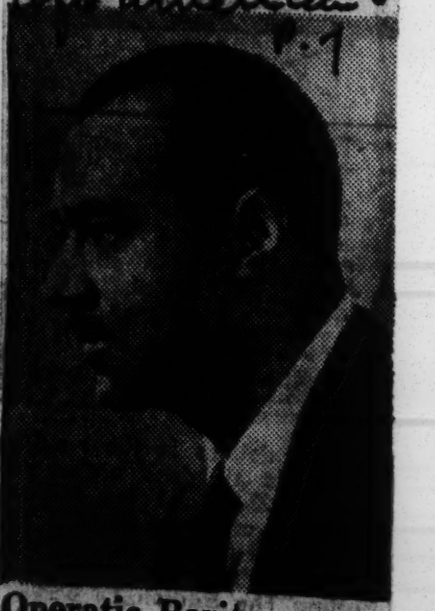
The stellar cast of singers in title and important roles are appearing on merit rather than unt of skin marking another star in the democratic crown of the company, under the direction of its liberal director, Joseph Rosenstock, at City Center music mecca.

To Make Operatic Debut

Miss Margaret Tynes, dramatic soprano, graduate of A. and T. college, Greensboro, N.C., and former teacher, will make her operatic debut with the NYC. Opera company as Addie in "Regina," April 17.

Ace Trumpeter

Bill Dillard, trumpeter and native Philadelphian, will head an all-nations band in "Regina" when the opera is presented.



Operatic Baritone

Lawrence Winters, operatic baritone, will appear in the role of Cal in the NYCO offering of "Regina."

28 1953

William Warfield

Helen Merrill and Ira Marvin

William Warfield, American baritone (left), will appear with the New Friends of Music at Town Hall this afternoon. He will be heard in a Scarlatti Requiem, which Yves Tinayre (right) claims to have discovered recently.

Warfield Sings TR's Fave Tune

OYSTER BAY, N.Y. — William Warfield, baritone, sang "The Battle Hymn of the Republic," the late President Theodore Roosevelt's favorite anthem, here Sunday.

The event was the dedication of Sagamore Hill, home of the late president, as a national shrine.

Warfield shared honors on the program with President Eisenhower, ex-President Herbert Hoover, Gov. Thomas E. Dewey, and other prominent poltical and civic leaders.

Warfield's next appearance will be at Lewisohn Stadium on Saturday evening, June 27.

At that time he will do the narration for a concert version of "Show Boat" and sing the now classic "Ol' Man River," which he scored in the MGM film.

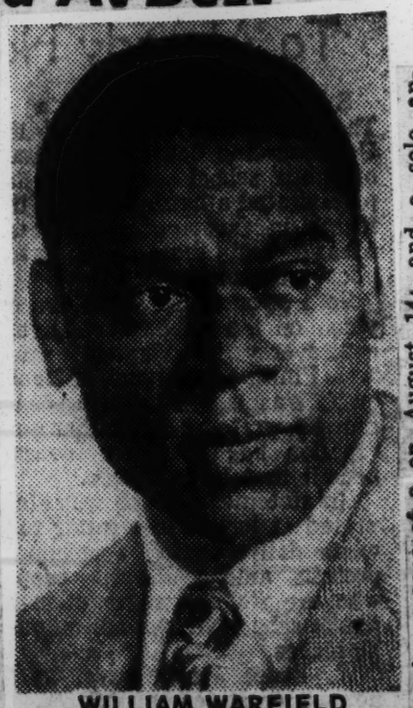
TV 'Recital Hall' Fans Hear Warfield At Best

NEW YORK — Baritone star William Warfield brought the full range of his concert repertory to television in his return engagement to the NBC-TV "Recital Hall" on Sunday afternoon, from 5 to 5:30 p.m.

The young singer, who triumphed here and in Europe when he created the role of Porgy in the current revival of the Heyward-Gershwin folk opera, sang a program extending from oratorio, German lieder and French art songs, to sea chanties and spirituals.

With Otto Herz at the piano, he was heard in the following eight selections:

"Why Do the Nations So Furiously Rage Together?" from "The Messiah," Handel Des Glockentrumers Tochterlein," Karl Loewe; "Kaddish" from "Duex Melodies Hebraiques", Ravel; "Ballades des Femmes de Paris", Debussy; "Two Sea Chanties, arranged by Celius Dougherty, 'S'henandoah", Mobile Bay", Two spirituals, "My Lord, What a Morning", arranged by Burleigh; "Oh, John", arranged by Chauncey Reynolds.



WILLIAM WARFIELD

Still ahead, in Mr. Warfield's busy summer are two appearances at Castle Hill concerts at Ipswich, Mass. (where he will sing the first performances of a new group of Old American Songs, arranged by Aaron Copland) on July 24 and 25; a performance as soloist in the Brahms Requiem at Tanglewood, on August 14; and a solo appearance at the annual "Cooperstown Sings" Festival, Cooperstown, N.Y. on August 19.

Warfield Set For Video Guest Spot

NEW YORK — The versatile baritone William Warfield will appear as guest recitalist on NBC's "TV Recital Hall," a popular feature of the network's Fall-Winter music calendar which has returned for a warm-weather run.

Warfield, singing star of Jerome Kern's "Show Boat," recently completed a European tour with the "Porgy and Bess" company. The renowned artist, who achieved immediate stardom following his appearance in the latest motion picture version of 'Show Boat,' also has appeared in the Broadway production of 'Porgy" with his soprano wife, Leontyne Price. The accomplished couple was recently showcased on NBC's "Scott Music Hall," singing the duet "Bess You Is My Woman Now" from the Gershwin work.

Warfield, Herz Perform At Talladega College

TALLADEGA, Ala., Nov. 7— Singer William Warfield was presented along with Dr. Otto Herz a former teacher of Warfield's in concert at Talladega College.

Warfield's rich baritone combined with Dr. Herz's accompaniment in both classic and spiritual arias for a brilliant performance. Dr. Herz, teacher of Warfield for two years prior to his 1950 appearance in Town Hall, is a professor of music at Julliard.

Following the concert to Talladega College on their first appearances in the deep South, the two artists flew to Panama and Venezeula for concerts before returning to New York.

New Pact—Clara Ward (seated) recently signed a recording contract with BBS Records at a stipend of $7,000 a year. Standing is Jeanette C. Darnell, vice president of the firm. Who said women weren't getting anywhere in business? Miss Ward's waxings have passed the million mark in sales, and she also composes music in the gospel field.

CLARA WARD TELLS AFRO:

What gospel singing means to me!

By CLARA WARD

PHILADELPHIA

THEATRICAL EDITOR'S NOTE—Miss Clara Ward and the Ward Singers were recently honored in Philadelphia as the "nation's leading gospel singers."

Many times I've been asked, what does gospel singing mean to me?

To me gospel singing means so many things until I can begin to list only a few.

To be able to sing an inspired gospel song, one can't help but feel a closeness to God, and believe in the fundamentals of His teachings.

Means Faith

The large number of persons who attend gospel concerts want that type of inspired songs.

To me gospel singing means faith, faith in Him, and in the ability to transpire the sacred music into the hearts of those who sit in the many audiences.

Gospel singing means giving the best in a singer to reveal what I consider the greatest contribution of the colored American to the rich musical lore of this country.

All Sacred Music

It is the sacred music of sorrow, of rebellion and hope that was given birth during the days of slavery.

It is a basic fundamental of our history, and those who listen to it are proud people.

There is a marked difference I find in those persons who listen to our music and popular music.

As the words of a gospel song reaches them, tears often run down their cheeks.

Therefore, if gospel singing by me, or the group reaches them to make them proud, then I would consider it a closer unity among our people.

To me gospel singing is our folk songs, like those of other peoples of other lands.

Many of them are songs that were sung in cotton fields, or in the small cabins, or more so in the little churches that were crowded every Sunday.

The songs are our heritage, and have been passed on from generation to generation, symbols of stoutheartedness, of hope, and a closer feeling not only to our brother men, but to God.

These are some of the things Gospel singing means to me.

MISS CLARA WARD
Leading Gospel Singer

Two Champs—Clara Ward, left, receives her beautiful award given by Manischewitz Wines from Joe Louis for winning the gospel singing slot in the Courier Theatrical Poll. Miss Ward's group polled more votes than any other artist. The Ward Singers are currently electrifying crowds on a Southern concert tour. Joe, of course, is now an entertainer and doing quite well. Two champs, eh?—Mosby Photo.

28 1953

DINAH WASHINGTON

DINAH WASHINGTON who has been wowing patrons of Cafe Society in New York will be guest artist on the TV program, "(Omnibus") Sunday, Oct. 18. See your local listings for time and station The guest appearance will be a kickoff for Dinah's coming tour of the nation.

Same Tunes, Voice And Tempo

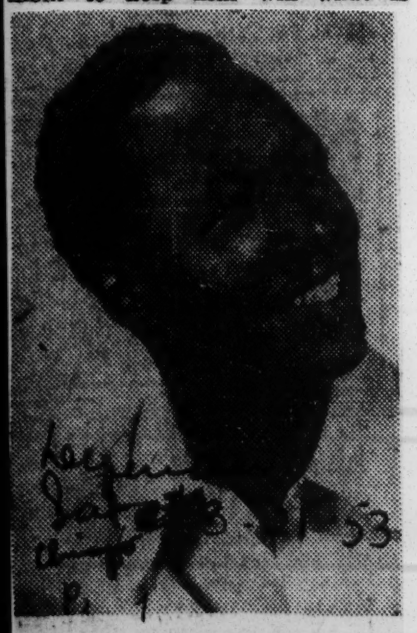
But Josh White Sends Small Appreciative Audience Here

By MEREDITH JOHNS

Josh White captured a relatively small audience Monday night at Orchestra Hall though for the most part his program consisted of songs his fans have heard him sing for years.

Complete with guitar and crutches, White appeared a bit slow in warming to his task but after the third selection, a spiritual ("I'm Going To Live the Life I Sing About,") he had his audience comfortably relaxed and adjusted to his subdued folk singing.

White, who recently completed an engagement at the near Northside's Black Orchid, was using crutches to aid him walk with a cast covered left ankle, fractured during his Black Orchid run. The crutches added a dramatic touch but the veteran artist didn't need them to help him win what is



JOSH WHITE

known as a "traditionally cold Chicago audience."

28 1953

CAMILLA WILLIAMS

Camilla Williams To Do 'Music Room' Guest Shot

NEW YORK — Soprano Camilla Williams will sing a group of classical and modern songs and two spirituals as guest soloist on CBS Radio's new Sunday series "The Music Room" Sunday.

For her program, Miss Williams has chosen a little known aria of Handel, "Spring Is Coming" from the opera "Ottone." Next she will sing two contemporary songs, John Duke's "I Can't Be Talking of Love" and Dougherty's "The Key."

She will close the p'rogram with two spirituals, "Steal Away," arranged by White, and "O, What a Beautiful City," by Boa[illegible]

Miss Williams, a native of Danville, Va., has won the annual Marian Anderson Award and the Philadelphia Orchestra Youth Concert Audition.

CAMILLA WILLIAMS

Camilla Williams Soloist In 'The Music Room'

New York—Soprano Camilla Williams will sing a group of classical and modern songs and two spirituals as guest soloist on CBS Radio's new Sunday series "The Music Room" Sunday, July 19.

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Next she will sing two contemporary songs, John Duke's "I Can't Be Talking of Love", and Dougherty's "The Key." She will close the program with two spirituals, "Steal Away," arranged by White ,and "O What a Beautiful City" by Boatner.

Miss Williams, a native of Danville, Va., has won the annual Marian Anderson Award and the Philadelphia Orchestra Youth Concert Audition. For the past six seasons she has been one of the leading sopranos of the New York Center Opera, and was chosen last winter by maestro Tulio Serafin to sing the title roles in "'Aida" and "Madame Butterfly" and the roleof Mimi in "La Boheme." She has sung concerts from coast to coast and toured also in Central America and Alaska.

Camilla Williams To Sing On Series

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Baritone Star Of City Opera

NEW YORK (ANP) — At the City Opera, which opened last week at New York City Center, Lawrence Winters, baritone, is an important member of a mobile cast.

Winters sings the leading role in Bartok's "Bluebeard's Castle" with Ann Ayers playing opposite him. Winters also stands out in the "Love for Three Oranges," a novelty that was hooted and hissed at when presented in Chicago and New York 27 years ago.

Yet, when the City Opera presented the work, critics praised it warmly.